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THE NEED FOR REFORM IN CHURCH MUSIC

A LECTURE DELIVERED TO THE MEMBERS OF THE CHURCH MUSIC SOCIETY, ON MAY 29, 1910, IN ST. PAUL'S CHAPTER HOUSE

BY

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I fear I am obliged to bore you at the beginning of my remarks on the Need for Reform in Church Music, by some definitions, without which we have no chance of arriving at any clear or practical conclusion. Church Music is a term which must of course include all music performed in a church, or intended to be so performed. In the opinion of certain strict religionists of the past, no music should be allowed to be performed in church but that in which the congregation itself can take audible part. Hymns and chants must naturally form a very important part of church music; but it is surely unnecessary to discuss the question of whether they are the whole. I propose to leave what I have to say about hymns and chants until later, and to deal first with that non-congregational side of church music to which the Church Music Society has for the present confined its attention. For the present, too, the Society refrains from touching the question of organ voluntaries and those oratorio performances which are gaining in frequency in churches that are ambitious about their music.

Towards music that is not actually uttered by the voices of the congregation in praise, supplication, or devotion, it is most desirable that we should each of us

realize our own attitude. Is it to be regarded as an offering, an oblation presented solemnly to the Most High God, or is it simply treated as a means of attracting a large congregation? It seems to me that these two points of view are really directly opposed to one another, although in practice many of us are too apt to merge them in a kind of pious haze in which the glory of God and the amusement of man are agreeably confused. How often do we hear the phrase, 'a bright, cheery, hearty service' used without a thought of the higher things for which services were ordained, and also without any feeling of incongruity or irreverence on the part of those who use it or those who listen to it! Whether acknowledged or not, we can hardly doubt that the motive of the organizers of these 'cheery' services is to get large congregations together, no doubt with the perfectly laudable object of reaching classes otherwise averse from church attendance. But sometimes one feels that this habit of truckling to the passing tastes of the public is debasing music to the level at which it is used by keepers of fashionable restaurants, who hope to disguise the inferiority of their food by the ministrations of a few miserable fiddlers; or by theatrical managers who engage musicians apparently in order that the poverty of the acting may be concealed. But even if we grant that music is to be a kind of 'side-show', or a bait to tempt people into church, then here too a good deal of reform is needed, for the standard of execution must be brought up to a level as high as that attained on the average music-hall stage, where a performer is a hopeless failure unless he possesses not only perfect accomplishment in his own department of skill, but what is called 'conviction', the power that makes it seem as though he enjoyed what he does with all his heart. In churches where music is

used as an attraction to the public, the standard of performance is generally almost as low as the standard of the music performed. Anthems written to catch the ear of the least educated people are sung through in the most perfunctory way, with slipshod execution of the music, bad tone, and every sign of indifference on the part of the choir. In a music-hall no manager would dare to risk his popularity by allowing such carelessly-prepared exhibitions to be placed before his patrons; but the authorities, clerical or lay, of the churches I am speaking of seem to think that what is too bad for men is good enough for God, and they are always ready to excuse the shortcomings of their choir by pointing out that they have no endowment such as cathedrals enjoy, that the choir is largely made up of voluntary helpers, or that we ought to make allowances for defects when the motive is good. They forget that for choirs of every degree of proficiency there exists music that is suitable and within their powers. But, after all, it is a matter of very slight importance how the music in such establishments is done, for most likely it is intrinsically so unfit to be offered as an oblation to the Deity that it can only be properly regarded as a kind of bonus on going to church.

Turning now to the other ideal of church music, that the non-congregational part of the music is held to be a veritable sacrifice offered to a God who has shown, from the first day of creation onwards, that well-ordered beauty is pleasing in His sight, we must surely see to it that what we offer is the best that is possible with the means at our disposal. No part of the Christian Church has a more glorious heritage of music than our own, for, in the old days when England was not behind the other nations in musical creativeness, the greatest of English composers wrote their sublimest music for the church.

From Byrd, Tallis, and Gibbons, by way of Purcell, Humfrey, and Blow, down to the present day, there have been men who have composed undying music for our own ritual with the sincerest devotion and the utmost simplicity of aim, that aim being to glorify God, not to draw their fellow men to hear it performed. Even if our old cathedral music were of less supreme quality than it is, it would still deserve to be had in lasting remembrance on account of the wonderful and truly providential way in which it was preserved to us. In 1641 the Rev. John Barnard, a minor canon of St. Paul's, published the first collection of English Church Music, under the title 'The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before printed. Whereby such Bookes as were heretofore with much difficulty and charges, transcribed for the use of the Quire, are now to the saving of much labour and expence, publisht for the general good of all such as shall desire them either for publick or private exercise. Collected out of divers approved Authors.' The work contained a great number of the services and anthems then in use, although, alas! not the whole, for the words 'The First Book' in the title imply that more was to follow. There are ten separate part-books, all of which (it is necessary to bear in mind) were needed for the performance of any of the music contained in the collection. For in those days, as I need hardly tell you, the full score of modern times was a thing unknown. The separate parts, of even the most complicated compositions, existed only in separate books, so that each individual singer contributed his share to the general effect by performing his own part correctly, independently of what the other singers were doing. The difficulty of

practising music under such conditions may be imagined, but no doubt a sort of instinct grew up for certain conventional phrases and turns of thought, and prevented, or at least lessened, the awful confusion that would now be the consequence of a restoration of this way of writing out music. For the guidance of the organist or conductor, a mere skeleton of the leading parts was occasionally provided (this important part seems to have been left out in Barnard's printed edition), but even if it had been there, the 'organ-part', as it was called, would by itself have been of little use in reconstituting the music if the other parts were missing. Now, in the Civil War, which broke out in the year after the book was published, the Parliamentarians devoted a good deal of their energies to the task of annihilating all traces of church music, and they succeeded so well that when in after-years search was made for the book in the cathedral libraries, only eight of the part-books were discovered in the most complete set then existing, that at Hereford Cathedral. I do not say that there was not contributory negligence on the part of choir boys, or that all the fault was with the Roundhead soldiers; but the fact remains that from one or other cause, the copies of a printed book published in the ordinary way were apparently reduced to one, and that incomplete. In 1862 the Sacred Harmonic Society discovered and bought another incomplete set, also consisting of eight books. On comparison with the Hereford books, it was found that a complete set could be made up. So nearly was our glorious English church music turned into a useless relic which, from its imperfection, would have been nothing more. A clever enthusiast, Mr. John Bishop, of Cheltenham, copied the whole of the music out, of course in score, and deposited it in the British Museum, where we of the Church Music Society

and others make good use of it in re-editing the music of the past. It is one of the great hopes of our Society that the complete contents of Barnard may be made available in print again, in so many copies that the iconoclasts of the future shall not be able to bring it so near extermination as the Roundheads did. But I must not linger on the almost miraculous preservation of this treasure, or you will think I am one of those who admire everything that is old simply because it is old. We are none of us, I hope, so blind as that in the Church Music Society, for though we do hold that the old music has suffered unjust neglect in cathedrals and churches alike, yet we recognize that some of it is rather dull, that in all ages men of pure heart have been inspired to create music of the noblest and most truly sacred kind, and that such masters as Walmisley and the two Wesleys, to say nothing of men of more modern days, have written music as devotional and eloquent as that of the old masters.

If the motives of all composers had been equally above reproach, even though the standard of musical attainment had been lower, there would be little need for the reforms which some of us now think most urgently required; but it is unfortunately the fact that a class of composers who were really traffickers in church music arose in the latter part of the Victorian era, and that their productions have gone very far to keep the splendid music of our land out of practical use. The art of music, as we all know, was at an uncommonly low ebb in the middle of the nineteenth century, and the only means of livelihood for one who had a musical turn and wished to live by it was the post of organist. Whether he was a religious man or not, he must almost certainly starve if he could not secure such a post in church or cathedral.

If he were not a real musician, he would be forced to prove his powers by turning out the dry, commonplace works which any tradesman could learn to write; if he were, and his genius lay in the direction of comic opera, he would be driven to express, in trivial chants and anthems, ideas which quite possibly would have gained him real artistic success in the operatic world. Probably, even the author of the notoriously flimsy service called (I am informed, called wrongly) 'Jackson in F' might have won a lasting success in light comic opera. The state of things in which men wrote church music merely because they were organists, and church music was expected of them, is exactly analogous to the condition in which German music found itself in the early days of Wagner, whose famous expression 'Kapellmeistermusik' is used of the productions (generally operatic) of men who wrote music simply because they held certain important posts as conductors.

With the famous ecclesiastical revival of the nineteenth century, when everything was done to revive the ancient glories of the English Church, it might have been expected that some effort would be made to give practical recognition to the splendid music which is the peculiar property of the Anglican Communion, and to bring back the noble cathedral music of England into practical use. Of course, in the cathedrals themselves, the tradition of the great school never quite passed away, but, as I hope to show later on, the tradition of that school has become sensibly weaker in late years. The musical results of the Anglican revival were threefold:—The restoration of Gregorian music to a place of honour; the encouragement of the practice of making adaptations from sacred music written for the Roman Church; and the creation of a school of composers whose education was not sound enough to

keep them from outside influences, men who perpetrated weak imitations of Spohr or Gounod with the utmost complacency and pecuniary success. The models might vary in each generation (the predecessors of these men had, of course, copied Handel and Mendelssohn at different times), but the ineptitude of the imitators remained the same, and if their race should remain, we may look forward to a time when the popular anthem throughout England will be a colourable imitation of Debussy, Richard Strauss, or whoever may be the composer of the moment. It is such men as these imitators who are mainly responsible for the condition in which we find church music to-day. They are perhaps not so much to blame for what they fondly imagine to be their original works as for their treatment of the great monuments of the past. Of the great sets of versicles and responses by Tallis, which are familiar to us all, the only editions easily procurable before the Church Music Society was founded were of such a kind that any student of the strict counterpoint of Tallis's time would have rejected the things as spurious, and a musical contemporary of that master's would have denied their claim to be called music at all. In compositions of that date, as many of you are no doubt aware, the leading part is the tenor, not the treble, as it is in modern music, and in most of these responses, the tenor part (or 'the people's part', as it was called) repeats the musical phrase uttered by the priest in the versicle. This circumstance escaped the notice of the Victorian organists, who brought out one edition after another, with a tenor part of their own manufacture, keeping the treble part, which in the original was of secondary importance, and harmonizing it as if it were a part-song of their own. In like manner their ignorance of the laws of modal harmony allowed

them to present, as Gregorian music, a hybrid of the ancient church tones with all sorts of modern harmonic tricks, and it is no wonder that in this strange guise a great dislike was felt for 'Gregorian' music by ordinary people who had never had the opportunity of judging it on its merits, or hearing it in its pure and austere beauty. Perhaps I ought to point out here that the Church Music Society is not at present dealing with the question of plainsong or Gregorian music; there are at least two other societies which devote themselves to this important branch of church music, and though our own society is on most amicable terms with those who support the movement in favour of the Solesmes form of plainsong, yet it is not our immediate purpose to deal mainly with Gregorian music, further than concerns the plainsong of the ordinary daily services. You may be anxious to ask, perhaps, why the older form of such things is better than the newer, considering the advance which music has made in these latter days. Well, the question is so much a matter of taste that it is not quite easy to answer very convincingly; but in everything else connected with ritual the archaeological position is held to be a very strong one, and in this, the greatest argument in favour of the pure old harmonies in association with the traditional plainsong is based upon the enormous superiority of the effect they produce upon unprejudiced if unlearned hearers. We should, I fancy, have heard little of any musical objection to 'Gregorians' if 'Gregorians' had always been presented in their true guise. In the north of England, and occasionally elsewhere, you may hear sentimental versions of the Litany, which are sometimes the composition of members of the choir or of a former organist. I need not, I am sure, refer to the usual responses after the Commandments, which are sometimes

just tolerable for about three repetitions, and after that excite many people to unseemly emotions; or to the charming selection of waltz-airs to which we are treated as settings of the Benedicite during Lent and Advent.

Although the music to the actual offices of our Prayer Book is of the highest importance, yet the great class of services and anthems must claim almost an equal place in our regard. In almost every cathedral and parish church throughout the kingdom there is the greatest need for reform, for notwithstanding all the talk we hear of the 'Cathedral School of Composers', the authorities who arrange the services of the church very seldom show much practical admiration for the compositions of that school. The cathedrals are of course capable of performing the music of the great period, but too many of them, while keeping the fine anthems in what may be called their repertory, yet give way to prevailing fashion, and admit worthless modern compositions in undue proportions. Obviously a cathedral repertory may contain side by side such noble anthems as Gibbons's 'Almighty and everlasting God' and some miserable partsong to sacred words, but if the partsong is done twenty times in the year, and Gibbons's anthem once, the musical influence of that cathedral can hardly be considered as very satisfactory. Attempts were lately made to ascertain what proportion the old bore to the new music in actual performance; in one case the number of performances given to each anthem during the year was found, and in another, the music of all the cathedrals for one particular week (not a special festival) was compared, with the aid of their weekly lists. The result of both investigations was horrifying to those who care for good music, for the amount of real cathedral music, either ancient or modern, in actual

ordinary use, was as nothing compared with the ocean of cheap and easy productions of the present moment, which could hardly be expected to appeal directly to any conceivable grade of hearer. On one occasion I spent the Easter holidays in the West of England, and saw the lists of three cathedrals, two abbeys, and a number of parish churches, all of which had regular choral establishments. In the aggregate lists of those churches for Easter week, there were literally only two compositions which could be regarded as fine or truly sacred music. One church announced the lovely anthem, 'Lord, for Thy tender mercy's sake,' and in another list there was (I think) an evening service by a modern composer of real eminence. Apart from these there was not a single note at any one of the churches in which a musically-educated person could take the smallest pleasure, and it is difficult to imagine that even the lower class of domestic servant—for whose enjoyment so much of our religious music seems to be designed—could find much to delight them. In nearly all, from cathedral to parish churches, a special feature was the performance of a certain Easter anthem dealing with the appearance of the risen Saviour to the Magdalene, in the course of which the voices of all the trebles shout 'Rabboni!' and the close of which suggests that the proceedings are being terminated by a waltz. There are cathedrals in which, with a properly-trained solo boy, the scene might acquire some of the verisimilitude of an operatic extract, but with a whole row of country boys attempting to impersonate the enraptured Magdalene, the effect produced was very far indeed from edifying. This leads me to the consideration of the evils that arise from not realizing the scope and limitations of each class of choir. On the one hand, many cathedrals have practically lowered their standard to a point far

beneath what they are technically competent to perform, and sing trash excusable only in a village choir; on the other, the parish churches are not less to blame for attempting things that lie far beyond their powers. It is true that the only actual breakdown I ever heard, so that there was a perceptible pause and a recommencement, was in a cathedral—not in a parish church—during a service from which the boys were absent, but at how many parish churches of all kinds may we not find careless performances resulting from the choice of music being unsuited in one direction or other to the abilities of the choir! I well remember that in my own boyhood, there was only one place of worship within a considerable radius of my home in London where any specimens of the fine sacred music of England could be heard, and that was at a Congregationalist chapel, where there was a choir of enthusiasts, and a very well chosen little book of the noblest and simplest anthems in the world.

It seems to me that there are three chief causes for the condition into which church music has come:—(i) Commercialism, or Professionalism; (ii) want of co-operation between the clergyman and his organist, or, in cathedrals or other foundations, between the different parties among those who arrange the music; and (iii) the desire to attract large congregations by 'playing down' to an assumed standard of bad taste.

(i) Commercialism and Professionalism may for the present purpose be considered as identical. It is the spirit without which all the arts would flourish, and by which artistic and literary progress is hindered to an extent that it is difficult to exaggerate. It is needless to refer to the force which compels so many successful painters, novelists and poets to repeat themselves until they lose all zest in their work; the same power is even

more constantly busy in church music, repressing all originality as if it were irreverent, and forcing the composer, who is dependent on his talent for a living, to turn out commonplaces upon which he has expended no ideas whatever. In this way perhaps things are now not quite as bad as they once were, but as lately as the lifetime of the great Samuel Sebastian Wesley, that master's magnificent service in E was considered so iconoclastic that it only got published through the public-spirited generosity of a Leeds ironmaster. It is hard to believe that in the present day an original service or a sincerely-felt anthem would not get published, but in the ocean of easy compositions which tax listeners' patience more severely than the powers of the average choir, what chance is there of an original piece of church music becoming as familiar to congregations as it ought to be? In this connexion it is also worth considering that the commercial success of a trumpery anthem is an important business matter, while the old music, which brings in nothing to anybody, is (not unnaturally, perhaps) shelved for something more lucrative to the composer. Not that any organist would be so foolish as to recommend his own works for frequent performance in his own church; but we may feel sure that Dr. A.'s popular service will be done at the cathedral where Dr. B. is organist, while in return Dr. B.'s favourite anthem will be duly set before the congregation of Dr. A.'s church under the most favourable conditions.

(ii) The want of co-operation between the clergyman and his organist is a very prolific cause of the vogue of bad music. Things are no doubt better in this respect in cathedral and collegiate foundations, where a broader kind of supervision is the rule; but in the average church it is very rare to find the incumbent and the

organist in real active agreement as to their music. And as generally happens in such cases, it is always the good music that goes to the wall. If the organist is a really enthusiastic and cultivated musician, he will in many cases be so continually galled by the rector's sentimental preferences that he will end by giving way to him altogether and allowing the music to fall into that perfunctory state to which I have before referred. If, as happens more rarely, a clergyman of musical taste has an organist of the commonplace, commercial kind, he will find that an occasional piece of good music is only to be smuggled in with the utmost difficulty. There is always the facile excuse that the choir cannot read even the simplest of the old anthems, that copies are difficult to obtain, or that the singers, the pew-opener, or the sexton, have not been educated up to the standard of appreciation required for the enjoyment of good music. Against these pleas the clergyman will often find it hard to fight, for it is difficult for him to know what anthems there are which will really suit his choir among the crowds of cheap music in publishers' catalogues.

(iii) The third cause of the present state of church music is one of the hardest to combat, the habit of submitting everything to an imagined standard of low taste in music. We are often, I might say always, met by the objection on the part of ecclesiastical authorities with whom we may be pleading for a little good music as an occasional relief to the bad, 'You must remember that we have to consult all tastes, and that the church is not a concert-room.' If all tastes were really consulted, there would be nothing to say against this remark, but as a fact it generally happens that those who make it are careful to consult only one taste, their own and that of the average domestic servant. Has it ever been con-

sidered, I wonder, that 'popular' services may drive out of church some of those whose spiritual well-being is no less important than that of the kitchenmaid? Let the kitchenmaid wallow in the most sentimental effusions of Moody and Sankey, or the warlike strains of the Salvation Army, but let provision also be made for people whose education prevents them from enjoying these methods of exciting religious fervour. There is, besides, a considerable danger of under-estimating the artistic level of the general public, and in the world of music outside the church this has been illustrated in a way which has astonished all but the few who for years past used vain endeavours to get the experiment tried of giving good music unadulterated to the people. The Promenade Concerts of London were formerly rather dismal affairs, the 'popular' programmes of which were 'popular' only in the sense of being of poor quality, and when Sir Henry Wood had the courage to give the best possible music without any timid compromise, the result very soon showed that his confidence was not misplaced, and that there was an amount of musical taste and instinct spread throughout the public of London which was quite beyond the expectation of anybody but a few enthusiasts. The crowds which stand nightly in the summer to hear symphonies of Beethoven are no 'faddists', but genuinely delight in music. Why, then, should not some attempt be made somewhere to cater for these same tastes in the services of the church, even if we take the low ideal of church music to which I referred at the beginning? There is an inherent 'driving power', as we may call it, in art of the finest kind, which must carry it home to the general public, while bad art of all kinds requires encouragement from the outside in order to make it tolerable even to the uneducated.

The Church Music Society deals with all these three drawbacks, for its lists of services and anthems, classified according to difficulty, cannot fail to encourage the artistic aspirations of those who are crying out for reform and do not know how to set about it; and while the antiquarian value of the reprints is carefully kept in mind by those who edit them from the best authorities, there is no want of catholicity in the selection of the music reprinted, which has only two points in common, that all are of fine quality, and that for one reason or another they have hitherto been difficult to procure in editions at once accurate and cheap.

I have purposely deferred till now the difficult question of hymn-tunes for several reasons. In the first place, the Church Music Society has as yet left that branch of work untouched; and, in the second, the question is one on which it is hardly possible to find two people in exact agreement. Go through a hymn-book with your most intimate friend, one who thinks as you do on every detail of musical taste, and you will, I think, be surprised to find that he will confess to a sneaking regard for some dreadful piece of inanity, while he will probably hold up hands of horror at some of your own preferences. The reason is, of course, obvious to every one who considers the power of association. We are all accustomed to certain hymns from childhood; we heard them at our mother's knee, or sang them at school, and thus grew up to delight in some and to detest others, both opinions being quite possibly baseless and prejudiced. Association is, indeed, one of the great attractions of hymns, and happy are the people who, like the Germans or the Scots, have inherited in past generations such noble things as the chorales with their splendid tunes, or the metrical Psalms with their fine melodies gathered from different quarters. These

races have a groundwork of solid, sincere, straightforward music to fall back upon, and even if some of the Scottish Psalms (versified, I may remark, by an Englishman) contain quaint turns of expression or forced rhymes, there is much in them that comes home to a Scotsman's heart as nothing else can ever do. In the case of some of the Scottish hymn-books the work of certain editors has been wholly harmful; many have been brought into line with the most mawkish of the Anglican collections, and in many other ways evil has been done. To trace, from one book to another, the changes made in the noble tune which Burns alludes to as 'plaintive Martyrs, worthy of the name', is to receive a striking lesson in the incredible narrowness of artistic sense which was engendered in our commonplace organists during the nineteenth century. With the scientific study of the church modes—which are, of course, not the exclusive property of any one sect or creed—there has come into being of late years a race of accomplished, wide-minded musicians who have done much to restore to such a tune as this its original austerity, ruggedness, and emotional force. The plainsong hymns of the Catholic Church are already enshrined and preserved in their purity, and there is no fear that these melodies will be tampered with as they were in the days of the Tractarian movement in England. Some day, perhaps, we may see the subject of hymns treated with the same reverence that other works of art receive, with a result that will be less disappointing than the reception given to the most remarkable attempt of the kind that has yet been made. The popular collection, *Hymns Ancient and Modern*, had, in the course of years, become overlaid with sentimentalism of every description, and the proprietors recently sought the aid of a strongly representative committee, to whom

they entrusted the work of preparing a new edition. The office hymns were set to their proper tunes, and these were associated with harmonies in keeping with their character; beautiful old hymns were restored to the collection, and the original versions of the words and the music were found and printed wherever it was possible, though, of course, there were many cases of questionable alteration. The weight of public prejudice was found to be too strong for the book, and in a great number of churches the old collection is retained in use, while the comparative failure of the new edition has called forth a certain number of rivals, in some of which an attempt was made to 'run with the hare and hunt with the hounds' by placing hymns and tunes of the Salvation Army pattern side by side with the plainsongs of antiquity. The annotated historical edition of the new *Hymns Ancient and Modern* throws much light on the uncompromising attitude of the edition, and there can be no reasonable doubt that some day, when our nineteenth-century prejudices have faded away a little, we shall see what a fine piece of work it is. If only the general public could be got to study hymns and tunes with some of the attention they devote to the text of a favourite poet, things would soon right themselves. But for the present we must be content to wait until the characteristics of the modern fashionable hymn shall have gone to join the ridiculous conventions of certain eighteenth-century effusions, with their odd little attempts at contrapuntal imitation. The only specimens of this type of tune now in common use, as far as I know, are the Christmas 'Adeste Fideles' and 'Miles Lane', and it may be that some of the best of the mawkish tunes of which some of us are now so tired will remain, like these, for the sake of old times, when

the bulk of them shall have ceased to resound in our churches.

Another rather thorny question is that of the Chant, which after all is to some extent dependent upon the attitude we take up in regard to plainsong. The Anglican chant is, of course, an anomaly from the historical point of view as well as from the artistic. It is, in its essence, an attempt to combine some of the features of plainsong with a metrical regularity which is entirely foreign to the spirit of plainsong. The jiggy chants which have to be changed so often in the course of a long psalm because the congregation would get so tired of them if only one were kept for each psalm, are supposed to be a source of genuine gratification to many worshippers; but one cannot help suspecting that their popularity has been fostered by the circumstance that a chant is the very easiest thing in the world to write. Notwithstanding certain specimens which approach the simplicity of plainsong, such as Pelham Humfrey's 'Grand Chant', some of us feel that the restoration of the real plainsong would not only be a positive gain in itself, but would have the additional advantage that it would sweep away the Anglican chant. As for the Double chant, association is the only thing which can excuse it, and the Quadruple chant is an invention which it is difficult to refer to in temperate language.

With all the faults of the old 'twirly' hymn-tunes or of the sugary and effeminate tunes of modern days, and notwithstanding the monotonous rhythm of the Anglican chants, and their poverty of invention, we may yet feel sure that many of them, if not all, have at some time been, to some one or other, a vehicle for a pure offering of devotion; only, is there any real reason why a composition of sterling merit and appropriateness

should not serve the purpose as well as a trashy one? The argument based on the difficulty of understanding the better sort of music is a good deal weaker than it sounds, for in all other things people are quite ready to accept the fact that a poem, a picture, a symphony, and even an opera may not convey its whole message to the untrained mind at the very first moment. There is indeed a force in the phrase 'omne ignotum pro magnifico' which recognizes the fact that people are impressed by what they do not as yet thoroughly understand. Surely, too, each of us can realize that in early life we were often impressed by things inherently big that we could not at once appreciate or apprehend; and these kind of impressions, like acquired tastes, are very apt to remain with us through life, being strengthened, not weakened, as 'knowledge grows from more to more'. As Keble says:

> O say not, dream not, heavenly notes
> In childish ears are vain;
> That the young mind at random floats
> And cannot catch the strain.

One great power of the Roman Church is its encouragement of this sense of mystery, and without imitating that church in other ways we might well take a hint from her as to a perfectly natural human feeling, and we should be in a happier position in regard to our music if we were under some such authority as the wise Pope who has enjoined on his church the compulsory use of the finest music at the most important services, leaving the music at later services of the day to be as vulgar as may be desired. The result of this decree, though it has not been universally obeyed by any means, is that at the Westminster Cathedral we have a church, where cultivated musicians, the people who throng to the Queen's

Hall to hear symphonies and high-class music of all kinds, can be fairly certain of hearing music that is truly sacred performed in the best way possible, and not a single note unworthy of the sanctuary. Would that it were easy to point to Anglican churches where the same confidence could be felt! There are a few churches even in London, like the Temple, where a splendidly high standard is maintained; at various college chapels in both Universities, notably at St. John's College, Cambridge, and New College, Oxford, one is sure to be musically as well as spiritually edified; and at the Birmingham Cathedral a spirit of ardent enthusiasm for the best things has been reigning for some time, so that the services there are, I believe, always beautiful and impressive, and the unimportant result of a large congregation has been one of the lesser rewards of the undertaking. I do not wish to imply that these are all the churches where good music is the rule.

If the splendour of our cathedral music were oftener allowed to illuminate our lives, even those who might at first be dazzled by it would soon acquire some of the taste for its enjoyment, and, more than this, they would insensibly gain the power of joining actually, though not audibly, in music of the elaborate kind; so it would become a real oblation offered to God with a single-hearted sincerity, for, whatever our musical capacity, we may really take part in the music, 'singing and making melody in our hearts unto the Lord.'

OXFORD: HORACE HART
PRINTER TO THE UNIVERSITY

Church Music Society

'OCCASIONAL PAPERS', NO. II.

ABOUT HYMNS

CHILSWELL, NEAR OXFORD.
October 2, 1911.

IT is a difficult subject, and I do not see my way to deal with it. It seems to me that the clergy are the responsible people. If they say that the hymns (words and music) which keep me away from church draw others thither, and excite useful religious emotions, then they must take the responsibility wholly on themselves. I would not choose for them. All I can urge is that they should have at least *one* service a week where people like myself can attend without being offended or moved to laughter. Any society for the improvement of church music, as it appears to me, can deal only with the worthier *music*—and it is for that reason that I have been unable to interest myself in the work of a hymn-committee. For, judging by the number of approved hymns, its aim is to exclude the 'worst', and to distinguish the 'tolerable' things. But I suppose that the 'worst' are often just those very vulgar things that the clergy find so

useful. I have always advocated a division of hymns into two classes: (1) the worthiest (e.g. the old Church hymns); (2) the rest; and I think that a Church Musical Society should not meddle with the second class. It seems a pity that editors of recent hymn-books have not seen their way to adopt such division. They would have done better if they had divided their books into two sections, but it is of course difficult to draw the line, and it might be more satisfactory to make three classes.

Now as to words merely, which is what you ask me to deal with. The words are in much the same confusion as the music. I could only approach the subject of words from the musical point of view—and then one of the proper questions that would first arise would be the relation of words to music; and here, how far the artistic form of the hymn-tunes renders the tunes independent of the grammar of the words; e.g. whether the accented notes in the tune require always a corresponding accent in the words. I think that the intelligent hymn-singer is getting much too squeamish on this head. I do not find that an occasional disagreement between accent of words and of music offends me in a hymn. A fine tune is an unalterable artistic form, which pleases in itself and for itself. The notion of its giving way to the words is impossible. The words are better suited if they fit in with *all* the quantities and accents of the tune, but it is almost impossible and not necessary that they should. Their *mood* is what the tune must be true to; and the mood is the main thing. If the tune also incidentally reinforces important words or phrases, that is all the better, and

where there are refrains, or repetitions of words the tune should be designed for them; but the enormous power that the tune has of enforcing or even of creating a mood is the one invaluable thing of magnitude, which overrules every other consideration.

For this reason the tune is more important than the words. It shocks the clergy to tell them this, but they all concede the premisses, viz. (1) that the best words can be rendered invalid or even ridiculous by bad music, and (2) that unworthy words can have a worthy sense imparted to them by good music. Whence of course it follows that (within reasonable limits) the tune is the more important. Whatever hymn the Apostles sang after the Last Supper, you cannot imagine a silly vulgar tune, but with a worthy solemn and pathetic tune almost any words. Put aside archaeology, and try the experiment in your imagination.

Music being the most ideal and supramundane of all the arts, it cannot be equated item for item with poetry. A melody is a whole and the notes which are its units retain none of their meaning when isolated. In the words of hymns the different words have meanings—and no one should expect that the units of the one can be equated with the units of the other.

Again, to suppose that the melody is intended for the *words* (rather than for the mood of them) introduces the critical judgement of their correspondence. How do they fit? Oh, very well, or pretty well, or not at all well—and since it is *impossible* that they should all fit very well, it is plainly wrong to raise an expectation which is bound to be often disappointed, and thus provoke a critical attitude

incompatible with emotion. Since it is only good tunes that will justify themselves when they do not fit well with the words, it may very likely be the prevalence of bad tunes—sentimental rubbish—which has made people squeamish about the false accenting of the words.

These considerations do not of course apply to chanting, the essence of which is that it should follow the speech-rhythm ; the absurdity of our Anglican chanting is due to the chant being treated as a hymn tune.

How far the general sense of the words of a hymn can be independent of their worthy verbal expression is another question.

ROBERT BRIDGES.

Extract from a private letter from Mr. Bridges, published by permission.

3

Church Music Society

OCCASIONAL PAPERS, NO. 3

ELIZABETHAN CHURCH MUSIC

A SHORT INQUIRY INTO THE REASONS FOR ITS PRESENT UNPOPULARITY AND NEGLECT

REPRINTED, BY PERMISSION, FROM 'THE TIMES'

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BY
HENRY FROWDE
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ELIZABETHAN CHURCH MUSIC

A SHORT INQUIRY INTO THE REASONS FOR ITS PRESENT UNPOPULARITY AND NEGLECT

THE improvement of the present state of English Church music is an object close to the hearts of many friends of the Church and many lovers of music alike. But it is a crusade beset with difficulties so great that, as will be admitted by all who have enlisted under its banner, its ultimate success, or even its recovery of any appreciable lost ground, seems doubtful almost to the point of impossibility and despair. To such a degraded level has the normal Church music fallen that it is already an actual problem whether an intelligent lover of good music can be at the same time a regular church attendant. A recent and authoritative writer, who is dealing with the question of hymns alone, says:

> It seems to me that the clergy are the responsible people. If they say that the hymns (words and music) which keep me away from church draw others thither, and excite useful religious emotions, then they must take the responsibility wholly on themselves. . . . All I can urge is that they should have at least one service a week where people like myself can attend without being offended or moved to laughter.

The condition described would be sad and discouraging enough if we were, as a nation, fighting that uphill battle in which man strives to set up an ideal where none has been set up before. The struggle towards the light is

always, at all events in its earlier stages, a struggle in the dark, where the enemy bewilders with many a mirage. But if we as a nation have one fact in our musical history which we might blazon on our banners in the gate, it is the certainty that our Church music touched at one period the high-water mark of all Church music. The greatest lover of Palestrina will admit the force of the objection to his music that, *qua* Church music, it suffered from its recognizable kinship to the secular music of the period. Judged as music it is perfect with a perfection almost unearthly, as a few, favoured of the gods, well know; but judged as Church music it always suggests the doubt whether, with the notes alone in front of him, any expert could give a convincing reason why the words should not have been secular. The greatest lover of Plainsong, again, even remembering the little aspen thrill with which he has listened to *Jesu dulcis memoria*, or the quickening of heart-beat which has followed *Vexilla Regis*, is still haunted, if he is a complete musician, by the doubt whether the heavenly gift of harmony should be ostracized in favour of melody alone and unadorned. For Plainsong melodies must, if we are to taste their full untampered beauty, be sung unharmonized. And few will deny that music in the mere melodic stage—however perfect such melody may be—offers us a cruder and less complex form of Art than does Polyphony: nor can it be reasonably claimed that we should confine Church music to two dimensions, now that we have discovered a third.

If then, having once grasped the highest, we have fallen so low, can any reason be suggested for the fall, beyond the mere subterfuge of the perversity and vulgarity of average human nature? If the work of Tallis, Byrd, Farrant, and Gibbons is not only unequalled in appropriateness but is also in itself astonishingly

beautiful, how has it come about that we no longer hear it in our churches, and that even in our cathedrals, where by force of tradition a fraction of it still survives on sufferance, it is usually relegated, on the ground of dullness and monotony, to the seasons of Lent and Advent? To this question two cogent answers can be given, two crucial reasons standing out from a host of subsidiary causes. First, the music itself is not in modern idiom. This fact admits of no palliation, and no lover of the music would wish to palliate it. If we turn our attention to the words of the Church service, whether of the Liturgy or the Bible itself, we recognize that it is not, and never was, in the idiom of spoken English, and that, judged as literary English, it is not in modern idiom. Yet is there any sane man on this side of the Atlantic who would seriously suggest bringing it up to date? Almost every one would gladly admit the best modern instances, such as the prayers of R. L. Stevenson, provided they can prove lineal descent in style; but all would claim that the utmost caution should be exercised to keep undefiled that stream of English which is the glory and inspiration of our language. So should it be with our music. Almost every one would gladly admit the cream of the work of those in the great succession. A repertoire which excludes the name of S. S. Wesley is unthinkable. But while authority has restrained sacrilegious hands from tampering with the liturgy, there has never been any restriction placed on the quality of Church music. The result has been natural and inevitable. Music cannot, like words, be restated in any way that will preserve the original content; and so the music which, did the Church know it, is as bright and unchallenged a jewel as the liturgy, has been gradually and quietly shelved.

The second reason, however, contains the germ of the whole difficulty. If the music had continued to appeal as beautiful to any large section of church-goers it would never have been superseded. Why did it fail? Or, remembering that the failure has occurred in comparatively recent times, the more practical question is, Why does such music fail to appeal to ordinary modern ears? Many excuses of a subsidiary, though hardly exculpatory, nature may, of course, be offered. We live too fast nowadays to keep our emotions perpetually under restraint; the glamour of Wagner and Tchaikovsky has made us unsusceptible to lower tones; and so on and so forth. But one outstanding reason remains to which, even amongst experts, due importance has never been given: the true mode of performance is universally disregarded. It may be objected—and, indeed, such an objection is usual—that we cannot at this date reconstruct with any certainty a contemporary performance of old music, and it may be admitted that, in certain respects, there is some truth in the contention. There are some, for instance, who say that the modern pitch is so much lower than the old that we should now sing the music of that period at least a minor third higher; whereas others hold that the modern pitch is higher, and that the old music was really sung by men's voices. Again, want of practice in unaccompanied singing has, it is said, almost destroyed our power of singing with the just intonation which in those days was universal. Such doubt might, with some show of plausibility, lead a purist to demand that we should leave Elizabethan music severely alone. But if it is granted that this is out of the question, and that we must continue to perform such music to the best of our ability, then it is certain that we can, without any very deep search into the past, collate a few undeniable

historical facts that will prove the error of our present methods of performance.

In early times—say about the year 1500—if we had attended a cathedral service and afterwards had listened to the naïve dance music of a village green, we should have been struck by two essential differences—differences so great that the two kinds of music would have seemed to have little or nothing in common. While the popular music was struggling unerringly, though unconsciously, towards the melodic and harmonic resources of the modern major scale, the Church[1] music was, with almost unruffled calm, using a set of keys or modes which vetoed development in that direction. Further, while the necessities of dancing were helping popular music to evolve systems of rhythm as fixed as the metrical systems of poetry, the only rhythmical consideration in Church music was the natural fall of the accent in the unmetrical sentences of prose to which the music was sung. As to the question of scale it may be true that in time the more austere modes of Church music lost the sympathy of those impregnated with the major scale of daily life; though it is a little difficult to see why, if this is the case, men have always been able to use conversational English for daily life without losing sense of the greater beauty of the more austere English of the Bible. However that may be, there are quite certainly in modern composition signs that composers now realize the rich opportunities presented to them by these very modes which for so long lay discarded and unworked.

But it is over the question of rhythm that we have gone astray in interpretation. The secular rhythm was, as

[1] 'Church music' is used as a convenient term, including all music written by composers of learning. Hence the remarks apply to music of the madrigal type.

dance music must be, periodic. The Church music was not only free, but its writers so shrank from periodic rhythm, as symbolic of something unreligious and vulgar, that when the accent of the words tended to make a musical phrase periodic then the composers tried, by a dozen demonstrable devices, to eradicate the evil. Nowadays the dam between these two styles has, to man's irreparable loss, been pierced, with the natural result that the torrent has overwhelmed the stream; and our contemporary Church music is, for the most part, as disastrously metrical as a music-hall chorus. So embedded, indeed, is this periodic feeling in all modern musicians that the old music, when it is sung, is distorted by regularity of accent into a sad and ludicrous travesty. One example will suffice. Orlando Gibbons, who never used 'bars' in his music, trusting to the accent being placed by the intelligent singer on the notes which fell to accented syllables of the words, composed an anthem 'Hosanna to the Son of David'—an anthem which remains so admittedly a miracle that it is probably sung occasionally in every cathedral in England. Any child will know, naturally, that the accent in the sentence quoted falls on the second, sixth, and eighth syllables; any musician, looking at the unbarred notes, would see that Gibbons intended the accent to fall on the second, sixth, and eighth notes. It is a matter of controversy whether the original words of this anthem were English or Latin, but the question does not concern us here; for the argument as to accent would be unimpaired if the true text should prove to be 'Osanna in excelsis Deo'. Music, however, is now sung from 'barred' copies, and the bars happen to fall, in this opening phrase, before the fourth and eighth notes; and the incredible result is that in almost every cathedral in the land the accent is put on

syllables one, four, and eight, making nonsense of the words and irretrievably ruining a fine musical phrase. So unable are our modern singers to realize that the bar is inserted by editors into old music merely as an accommodation to the eye, and not as suggesting an accent on each first beat, that they infuse into this old music a regularly recurrent rhythm which is the one outstanding feature the composers intended to eliminate. So much did these composers feel the danger of allowing their music to fall into the vice of periods that, in places where they wrote simple four-part harmony and the words showed a tendency to develop a swing, they resorted to almost uncouth devices to avoid such a flaw.

From this great school there emerged a definite and persisting ecclesiastical style, altering, developing, and absorbing such good points in secular music as seemed worthy of assimilation; and that style can be traced, in a discouragingly thin line, down to the present day. It would be quite feasible to take one of our best examples of modern Church music—such as Stanford in A—and to trace its genealogy from Elizabethan times; and there would be no bend sinister in its coat of arms. Equally feasible would it be to take an average modern specimen and to show that it displayed every characteristic deliberately shunned by the true ecclesiastical tradition. But that would involve turning what was intended for an uncontroversial survey of historical facts into a jeremiad.

A few examples are given, from the better-known anthems, to make clear the above remarks as to accent. It may help the ordinary reader to grasp the full meaning of what is said about 'periodic rhythm' if it is pointed out that the general use of the word is not satisfactory. Many people regard a tune as rhythmical or not accord-

ing as they can, or cannot, recognize a regularly recurring accent, as in a march or a waltz. This is 'periodic rhythm', and is in reality rather metre than rhythm in its truest and subtlest sense, which is the sense in which we should speak of the rhythm of the opening phrase of the Parsifal Prelude, or of the soprano solo 'Ye now are sorrowful' from Brahms's Requiem.

In the following extracts the first version is, in each case, barred as in the usual editions, the second version is an attempt to suggest the accent on the first beat of each bar; the point being that even good singers are likely to phrase and accent (for example) no. 7 awkwardly, whereas any error of the kind in no. 8 is almost impossible.

From 'Call to remembrance' (FARRANT).

1. Call to re-mem-brance, O Lord, call to re - mem - brance, O Lord.

2.

From the same.

3. But ac-cord - ing to Thy mer - cy think Thou on me, O Lord.

4.

From 'If ye love me' (TALLIS).

5. And I will pray the Fa - - - ther.

6.

From the same.

7. And he shall give you an - o - ther . . Com - fort - er.

8.

From 'Hosanna' (Gibbons).

9. Ho - san - na to the Son of Da - vid, of . . Da - vid.

10.

From 'Almighty and Everlasting God' (Gibbons).

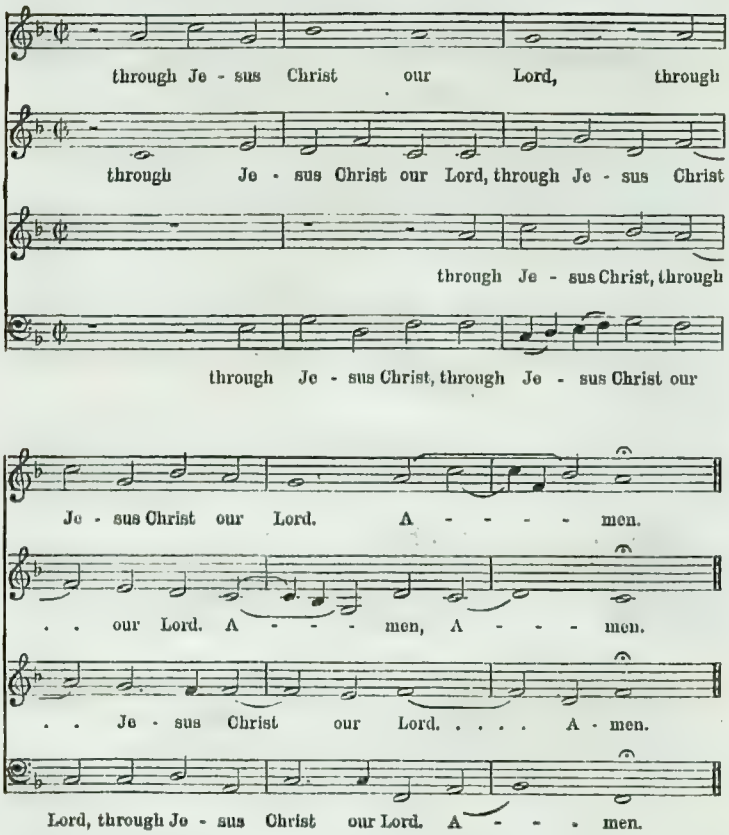
11. To help and de - fend us, to help . and de - fend us,

. . to help . . and de - fend us, de - fend . . . us.

12.

As an example of the desire to kill the tendency of the treble and bass to establish a periodic rhythm of 'two-in-a-bar', the ending of the same anthem is typical. If any student would copy out this passage, placing the bars of

the alto and tenor so as to secure the true accent, he will be repaid by real insight into the intentions and methods of the composers of the period.



Oxford : Horace Hart, Printer to the University

Church Music Society

OCCASIONAL PAPERS, NO. 4

MUSIC AND CHRISTIAN WORSHIP

A SHORT SURVEY AND ANALYSIS

BY

H. WALFORD DAVIES

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MUSIC AND CHRISTIAN WORSHIP

A PAPER

THE SUBSTANCE OF WHICH FORMED AN ADDRESS DELIVERED IN THE JERUSALEM CHAMBER, WESTMINSTER, TO MEMBERS OF THE CHURCH MUSIC SOCIETY, ON WEDNESDAY, FEBRUARY 19, 1913,

BY H. WALFORD DAVIES

I

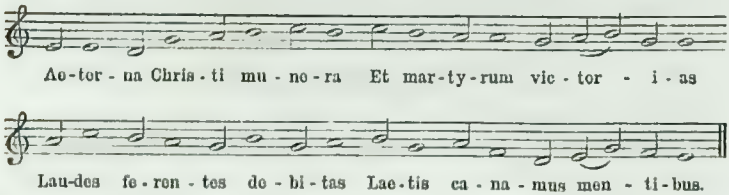
Short survey of Church music.

THE art of music as we know it spent a serene and prosperous childhood in the care of the Church. It was virtuously and christianly brought up; and a guess may be hazarded that one-fourth if not one-third of all the best music at our disposal to-day is in some real sense Church music. It is clear that Greek traditions had their influence upon early Christian music. In the Oxford History Mr. Wooldridge writes:

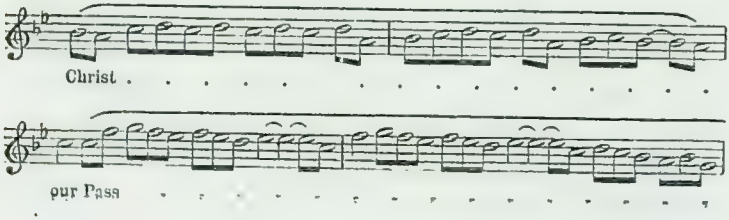
> The hymns composed by St. Ambrose are undoubtedly the earliest specimens of Christian composition known to exist; . . . the scales upon which these hymns are based are the accepted Greek scales; the Hymns conform in all respects to the current practice; . . . in short, we find in Christian music the old music continued with just that degree of difference which might be expected in the work of a new race which has something new to express.

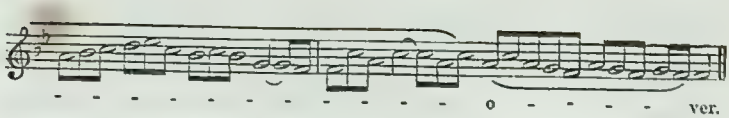
It cannot be doubted that Hebrew music also had its part in the formation of the new Christian art. The use of the Psalms alone would ensure this. Mr. W. S. Rockstro—an authority whose name is to be revered by all lovers of ecclesiastical music—supposes that the hymn sung by Christ and His disciples at the Last Supper, naturally the

In exitu Israel, was not improbably sung to a melody very like the *Tonus Peregrinus* to which we still sing it, and which has been associated with the wandering psalm from time immemorial. This wonderful chant, taken together with one of the hymns of St. Ambrose, may well furnish typical examples of the first efforts of Christian music. The chant is known by all; but of the Ambrosian hymns one may be quoted here (as given in the Oxford History):



Such unaffected strains seem fair examples of the simple material from which our Church music steadily grew; and it grew like a flower or a tree, organically. Like other natural organisms, it had need from time to time of watchful cultivation and sometimes of the use of a pruning-hook. One way in which it grew rather wild may here be cited for special notice, for not only does it typify a besetting sin of Church art, but the compilers of our most recent Protestant Hymnal have, together with much else that is of supreme excellence, thought well to revive specimens of it, presumably for English use. I refer to the ultra-florid inflections of plain chant which the musician-priests enjoyed on Festivals. The following is in the *English Hymnal*:





If the reader will try to imagine the corresponding contrapuntal exuberances he will not find it hard to understand Wiclif's diatribe at the end of the fourteenth century, when he said:

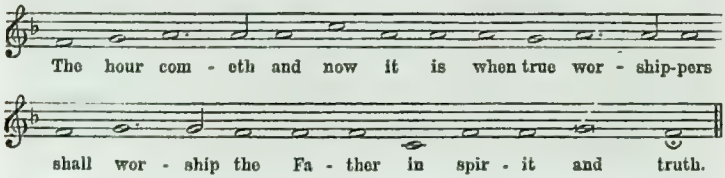
> Of short time there were mere vain japes invented; descant, simple and florid counterpoint, that stirreth vain men to dancing more than to mourning. For when there are forty or fifty in a choir, three or four proud and wanton rascals will so trick the most devout service that no man shall hear the sentence and all the others will be dumb and look like fools.

Wiclif would have dealt havoc with a pruning-knife; but it was reserved for Cranmer to apply it to good purpose later on. The latter, in a quaint letter to Henry VIII written in 1545, gives his opinion that

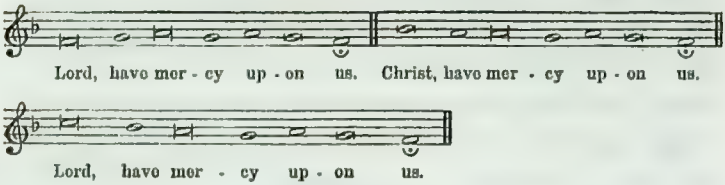
> the song made unto his Litany should be some devout and solemn note which he trusts will much excitate and stir the hearts of all men to devotion and godliness.

Not 'to be full of notes', but as near as may be '*for every syllable a note*'. Five years later (1550) Marbeck's book of Common Prayer noted exactly fulfilled Cranmer's *dictum* of 'for every syllable a note', while it retained the spirit of the ancient plainsong upon which it was constructed. But Marbeck did far more than this. Clearly a man of strength as well as a singing-man and organist at Windsor, he faced the stake, and was condemned to death, only to be saved by the favour of Gardiner and the interposition of one of the Commissioners. With a devout spirit and musical genius, he set himself to bring beautiful melody into closest touch with the words themselves. The outward audible inflections of the one were directly inspired by the inward spiritual needs of the other. Evidences of this are to be

found at every turn in the well-known Nicene Creed, in some of the Post-Communions, of which the following is one:



and perhaps most conspicuously of all in the *Kyrie*:



Here, though only in melodic form, may be found the sound and substantial basis for English liturgical music. No unprejudiced listener can doubt that there is in Marbeck that which is as spontaneous and inevitable as are the words. It may be believed that much of it will endure as long as the Liturgy itself. It is both vital and simple enough to form a corrective for every species of 'vain jape to this day.

Marbeck, however, does not provide more than a musical Liturgy; and this meets but one-third of normal requirements, since all music in churches naturally includes both the gratuitous offerings of *non-congregational* skilled music such as Anthems and Voluntaries, and the *congregational* additions called Hymns, as well as the liturgical Amens, Responses, Glorias, Creed, Canticles, &c., in which the choir and congregation join. Both hymn and anthem were evidently in effective use in the sixteenth century. In Strype it is recorded:

1559, September. The new Morning Prayer at St. Antholin, London; the bell beginning to ring at five, when a Psalm was sung after the Geneva fashion; all the congregation, men, women and boys, singing together.

And at the Chapel Royal on mid-Lent Sunday, 1560, according to the same writer:

Service concluded, a good Anthem was sung.

II

A suggestion.

It may here be noted in passing how urgent is the present need that a clear line be drawn between the respective contributions of the choir and the people, between so-called congregational and non-congregational effort. The confusion is frequent and always detrimental to both. They have obviously different origins, different functions, different ideals to fulfil. On the one hand, even if the fine possibilities of congregational music are known, yet they are seldom realized; many well-meaning members of congregations seem to join in the whole service with half a heart instead of joining in half of it with a whole heart. The non-expert congregational part of the service should above all things be simple, infectiously vital, and hearty. The expert contributions may be complex, but in any case should be appropriate, technically masterly, and good to listen to. Further, it is much to be wished that in the parts of the service where both congregation and choir take part some antiphonal or responsorial use should be adopted. For example, in the Psalms the congregation might frankly be asked either to sing only the second half of each verse, or else to join in the even verses and leave the odd verses to the choir, or to a select part of the choir, possibly even to only one expert soloist. Such treatment, though unusual, is clearly in accord with good traditions;

and if used it would incidentally quicken that wholesome rivalry of utterance as between choir and congregation which makes for heartiness.[1]

III

Short survey concluded.

It is safe to say that in Marbeck, in the Lutheran hymns of the period, and in the simple anthems of Farrant, Tallis, Morley, and others, are to be found a dignified if perhaps austere musical foundation, practically contemporaneous with the first Prayer Book, upon which all subsequent English Church music in its three distinct branches has been built. Examples of that splendid period are constantly to be heard in our cathedrals and in many churches, and are being made more available every day. Indifferently sung they may be made futile, even repellent. Fitly sung they can sound as vital to-day as when they were written, both in their perfected polyphonic manner, as in 'Bow Thine ear' (Byrde), and in the homophonic and easier style of 'Lord, for Thy tender mercies' sake'—generally attributed to Farrant—as also in the latter composer's beautiful 'Call to remembrance', or in Tallis's Dorian Service. Fine specimens of the transition period of the seventeenth century are also still to be heard, from Gibbons's curious and daring experiment, 'This is the record of John, to Pelham Humfrey's 'Hear, O heaven', Wise's 'The ways of Zion', and Purcell's voluminous and necessarily mixed contributions, of which the simplest (such as 'Thou knowest Lord, the secrets') are surely the finest. After Purcell, the mighty Handel; then Dr. Boyce—a sort of musical Dr. Johnson—Maurice Greene, Croft, Battishill (whose

[1] A commendable plan is to give the one part to a small expert section of the *Decani* choir unaccompanied, and to allow the rest of the choir, with organ, to lead the other and congregational parts.

'O Lord, look down from heaven' is certainly a stroke of pure genius), and many another—all these conspired to build up the fine fabric, handing on and enhancing in many ways the tradition they had received. Of nineteenth-century composers S. S. Wesley outshone all others, and though much has been done since by many fine writers, no appreciation of their work can be attempted here.

In even the hastiest review of English Church music there is no possibility of turning a patriotic blind eye upon that part of the sacred music of Europe which is constantly in use in England and is well adapted for our purposes—notably that of the great German masters. Music is clearly an universal language; and though it is weakening, if not actually insincere, to use a music which is foreign to our needs, it would also be seriously impoverishing if those responsible for the repertoire of any English cathedral or church were to refuse to draw upon Palestrina and di Lasso, upon Bach, Haydn, Schubert, Mendelssohn, Schumann, Brahms, as well as many men of other nations and other periods whose genius obviously meets English conditions.

IV

Concerning the relationship between Religion and Music.

In all this music, old and new, there is or there is not an inherent qualification for use in sacred services. It is not very hard to believe in the future of Church music, but believers need to find first-hand reason for the faith that is in them, not to rest content with reasons once perhaps sufficient but now inadequate to withstand the criticisms of intelligent doubt. What truly fits the art to be an aid to worship? Apart from the sacred words to which it may be set, can there be innate musical qualifications of an anthem as distinguished from a theatrical or concert piece? What right has present-day music in present-day churches?

In face of the facts of history and of the expressed opinion of a variety of distinguished men, it is not easy to dispute that hitherto the art has entered the Church in some sense in its own right. To regard but one fact: that for nineteen centuries it appears persistently in the worship of every kind of Christian community, including the Society of Friends; and to quote but one non-musical man, Napoleon, who said:

> Of all the liberal arts, music has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement. A well-composed song strikes and softens the mind, and produces a greater effect than a moral work, which convinces our reason, but does not warm our feelings nor effect the slightest alteration of our habits.

Human vision naturally widens and lengthens with the progress of knowledge. Science teaches us to take ever longer views, and the greatest and highest things seem to become remoter every day. Music in its turn becomes more complex and temporarily at least more sensational, and the cleavage between much of the most arresting modern music and that which seems suited for use in worship becomes more marked. This makes it the more desirable at the present time to relate music as we know it with religion as we know it. Is there a natural and permanent bond between them? And if so, what is music's obligation to the Church?

It would seem that there is a twofold bond. Good art has at least two supreme qualities in common with good life: both are essentially *free*, and both are essentially *orderly*. Perfect art has a further quality in common with perfect life: both are essentially *whole*; and this wholeness includes that which may be called proportionateness or balance, since excess of any one essential part necessarily crowds out or dwarfs some other essential part, and whole-

ness is then impossible. The exacting ideal of 'be ye perfect' accounts at once for Christianity's triumphs and inconsistencies. Similarly the requirement of perfection in Church music accounts both for the triumph of such rare works as Bach's *Sanctus* and the humiliating falsity of many a poverty-stricken Church anthem.

Any observer of himself and his friends recognizes a recurrent human joy in the exercise of every natural faculty from the obvious lowest to the dimly apprehended highest. Our faculties, our exercise of them, and our joy in that exercise are probably quite indivisible. For purposes of analysis, however, they are conveniently classified under the familiar heads of sensation, emotion, reason; and above these are discovered the continual play of less obvious and, as we believe, more momentous faculties which may be grouped together as intuitional. It is intuitively that we grasp matters of knowledge without proof, of wisdom without learning, of many big human guesses at things higher than the mind—quite and for ever beyond the thinking machine of man—unreasoned, unreasonable, none the less persistent, and at the very least as much to be reckoned with in any whole account of human affairs as the more obvious factors of existence. Now music is clearly concerned with the three first and well-known orders of faculties. To them it appeals. For their pleasure it is created. It is the direct product and indirect producer of sensational, emotional, and intellectual activities. But religion is concerned with the mysterious fourth order of faculties. Its whole endeavour is to bring the known and seen into complete subjection to the unknown, unseen. But here two facts should be carefully noted, one about music and one about religion. On the one hand, music is not only a pleasing exercise of the feeling and thinking faculties; it shows numberless signs of the

great fourth order. It is variously and appropriately described as intuitive, inspired, imaginative, creative. Then, on the other hand, religion does not attempt to insist that men shall cease to be sentient, but only that sensation, emotion, and reason shall take their due places, subordinate and subjugate to the higher faculties about which it is supremely concerned. It would really seem that all the wrong-headed notions of religion arise from some unworkable and unholy division or duplicity which refuses to admit the whole man, spirit, soul, and body, into a consecrated oneness of joyous activity. Similarly the wrongful and futile estimates of art seem to arise from an exclusive or partial view of it as a decorative or emotional or sensuous matter. A common kind of partial thinking separately identifies the great issues of Ethics and Aesthetics with that part or symptom of themselves which chances to be most noticeable. By this means they become divided and even opposed in men's minds. It is like the unthinking and more disastrous opposition often made which sets the real against the ideal, between which there is certainly neither opposition nor division, but only distinction. No unreal ideal can exist, the ideal in all cases being the remote real. If it is not this, it is then only a disconnected and useless vision. In the same way Art and Religion cannot truly be placed in opposition.

I have heard art sweepingly described in the pulpit as a 'plaything'. This is probably an extreme case of partial thought, and may well be set against the opposite and equally thoughtless extreme that puts music apart from all ordinary human affairs, as a *divine* art! Surely the obvious truth is that it is quite as human as any other department of man's activity and quite as responsible as any. Whoever has energy, and freedom to express that energy through any intelligible medium, he is a responsible

potential artist. Energy obviously brings power; freedom to use it brings responsibility. Wherever a free spirit expresses itself in any terms of recognizable orderliness, there is art. Vital energy expressed with freedom, but in no recognizable terms of orderliness, is quite apparently energy run to waste and not art. Similarly, energy expressed in orderliness without any element of free choice is the work of an artizan rather than of an artist. Indeed, art may not inappropriately be summed up as always in some sort inspired orderliness, or as orderly inspiration. Thus it may be seen that every purposeful activity in life is in the profoundest sense one with art. It is by no violation of a great word that we speak of the art of warfare, the art of arranging flowers, the art of cooking, and so forth, as well as the art of poetry, since the useful and fine arts have their most essential properties of freedom, orderliness, and attempted wholeness in common. Uninspired orderliness for the one part, and chaotic impulse for the other, are familiar in most human departments, and are perhaps the two most disastrous and unpardonable things in life. The one involves so much death, the other so much lost life.

Now there will probably always be a certain mental questioning of the credentials of all that men call inspiration, whether in religion or art—a questioning perhaps salutary when it is modest, disheartening when it is presumptuous. But even the most aggressively agnostic temper will not find it hard to feel that one great use of Christian public worship is to formulate and communicate a superior order of life; to suggest balance to the unbalanced man, and to the already well-ordered life to hint at a superior order. Nor will it be difficult to see that music, in its turn, is an innately suitable handmaid to worship precisely because she also seeks to formulate and communicate something free and joyous in terms of com-

prehensible orderliness. And further, it may be noted that since music builds in an invisible intangible world of sound, since it is in this sense incorruptible, since its imaginative and mental appeals are strong and its sense-appeal slender, it has a nature which suits it for sacred use. This may account for the striking fact that the great composers seem ever inclined to take their art with a seriousness which some of their admirers have not unnaturally found annoying. Beethoven's declaration that in his work he 'communed with God without fear' is borne out by his peers and also in lesser ways by many lesser men.

Let it once be seen that a free spirit expressing itself through some medium in some intelligible way is not only typical of practical life but is of the essence of religion and of art; and let it be granted that a man's use of his freedom affects or influences his surroundings, then it becomes obvious that purveyors of Church art are not less responsible people than purveyors of bread to eat or houses to live in on the one hand, or purveyors of sermons on the other. A musician, who records human experience in terms of music, will in the process assuredly be liable to communicate disposition, a leaning, a taste; he will reveal his bent, whether he desire to do so or not; hence his responsibility. He may be pre-eminently sensational in his tastes, then he will dwell on sensational effects; he may be morbidly emotional, or a thought too intellectual. Any artistic utterance naturally reflects the taste and quality of the particular artist, and even of the particular age that produces it; it can suggest vulgarity or refinement, muddle or clearness; it can communicate many shades of impulse; it can indicate ungoverned feeling or restraint. 'Whenever I hear ——'s music', said a skilled and sympathetic listener, 'I feel in vulgar company.' Musical grapes do not grow on musical thistles. And it would seem to be true that, even apart

from all else, the extraordinary power of music as an exact register or language of human impulse forms an innate qualification which amply justifies its use in church, and at the same time explains its deplorable shortcomings, failures, confusions, and incongruities. It is a right language for right feeling, a fine medium for fine thought and for that which we call aspiration. But it is so attractive, so fascinating in itself, that it is apt to become its own end in a variety of beguiling ways; it can degenerate, exactly as fine oratory can degenerate, into mere performance, a display divorced from its purpose, undermined by insincerity, and at last the very playground of futile hero-worship and pitiable egoism.

This, provokingly enough, seems for the moment to reduce the whole question of the use and choice of music in church to one of *morale* or good taste. We may think or wish to think of Church art as only decorative, as just an added delight, a gift, a gratuity, a luxury, of no moral significance one way or the other, simply a pleasant ingredient added to the prescription that is to save a sick soul. In the finer sense it is some of these things. But can this be a complete and true estimate? Can one section of human activity born of freewill be partitioned off and labelled non-moral? When Dr. Hadow, in his *Studies in Modern Music*, writes: 'It is the one art in which no human being can raise the false issue of a direct ethical influence. Of immediate moral bearing it has none. It means nothing, it teaches nothing,' one may feel confident that it is the *moralistic* rather than the *moral* in art against which such a statement is flung. Is it not Stevenson's 'canting moralist' that we despise? Can any art cease to be either progressive or retrograde, either below the level of those to whom it is submitted or above, either (as we say) 'to the good' or 'to the bad'? The non-moral view of art seems quite vain when we reflect

that a man's bearing, his gesture, his gait, his every word have their infinitesimal weight in the total conduct of mankind. Much more substantial is the responsibility of those who presume to stain a church window, decorate a pillar, or compose an anthem—or sing one. They are builders. Their work is avowedly 'for the use of edifying'—they are in fact exceptionally responsible architects; though it is much to the good if they suffer from no overburdening sense of it, but—in Wordsworth's fine phrase—'do God's work and know it not'.

V

Standards of fitness.

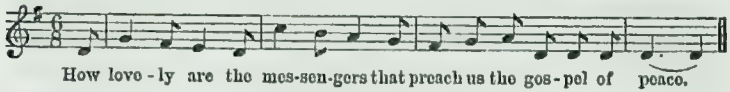
Fitness, behaviour, tact, are crucial in most departments of life; but just as it is even more urgent to secure an appropriate behaviour in church than in a concert-hall or theatre, so Church music has to be the more scrupulously attentive to its matter and manner. If a man pirouetted to his seat in a concert-room, he would only appear a peculiarly high-spirited and refreshing fellow. A curate who moved rapidly and fantastically to the lectern would be thought irreverent as well.

It seems that an impression exists in some quarters that the Church Music Society, including many music-lovers of refined taste, have recently identified fitness in Church music with dullness. A few days ago a northern cathedral organist wrote to a member of the Society's Committee: 'Byrde in D won't do for Lancashire churches.' Agreed. The revival of certain sedate beauties of the past is a small part of the Church musician's work. It is a much more important task to help to cultivate a clear-headed judgement that can reject all irrelevant music and then, of the multitude of works old and new that will still remain, to secure an adequate, perceiving, and technically sound rendering.

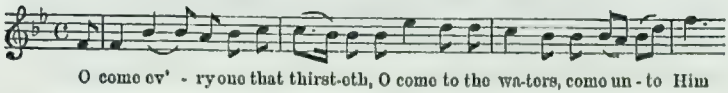
In the process of rejecting and choosing Church music there are obviously four tests—the melodic, harmonic, rhythmic,

and dynamic. Of these the fourth is comparatively unimportant, since all extravagant or sensational effects (violent contrasts of *ff* and *pp* and the like) may be easily modified or altogether obliterated in performance; and pieces which depend upon them for their effect can be avoided.

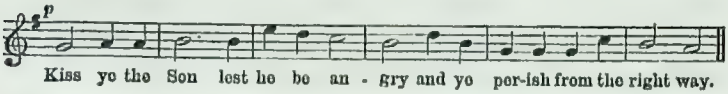
The melodic and harmonic tests are more important; they naturally go together, and should be as searching and as exacting as possible. They can only be considered here very briefly; they may, it is hoped, be dealt with more fully in some subsequent papers. Cheap, complacent, conventional tunes and 'tuney' tendencies often betray themselves most readily by their affinity to the drawing-room ballad and to the $\frac{6}{8}$ part-song. Mendelssohn's sacred melodies are generally appropriate and sometimes glorious. But he has afforded at least one singular and well-known instance of a kind that should be avoided:



If this be compared with the following:



or, still better, with the following:



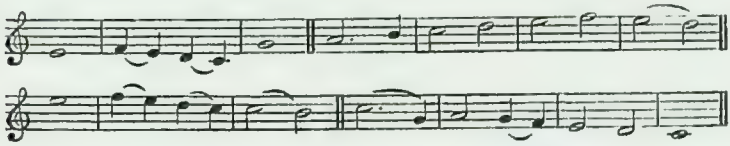
the profound difference in quality will be easily perceived. The chief inflective symptom of complacency in the first example is to be found in the leap of a seventh from a weak short note. Of course, its rhythmic form is in itself almost fatal.[1] Religious music is superabundantly melodious, but

[1] There is a splendid moment later in the same chorus ('To all the nations') which tends to redeem it.

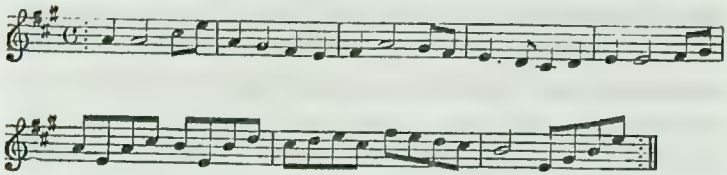
never 'tuney'. Its melody arises naturally at every point (and the sense of melody is even present incipiently, though in abeyance, in a genuine monotone), precisely because rise and fall, *crescendo* and *diminuendo*, quickening and slackening, naturally conspire together to make melody in every sincere utterance of such vital ideas as those of the Liturgy. Harmonic fitness is more difficult to determine; it involves much more profound questions. All that can be pointed out at the moment is that the chief offences are of the 'pretty' order. A famous composer lately remarked that to avoid the commonplace he supposed a present-day musician must avoid the chord of the diminished seventh. It is clear that common chords are strong, and are loved by the strong. Browning's expression 'the C major of this life' has passed into the language. Plain chords have acquired a new value lately by reason of the increase of available dissonances and the momentous arrival of the whole-tone chord. One serviceable rule may perhaps be made, namely: that no chords and especially no chromatic chords, with their obvious and even aggressive charm, are to be used for their own sake. With this reservation it may safely be added that every chord is good, and nothing is to be rejected if it be used with relevance, conviction, and judgement.

The rhythmic test is by far the most urgent. It should not be difficult to apply if the principle of subservience be kept steadily in mind. To banish rhythmic art from church is suicidal. Rhythm *may* be elsewhere, but it *must* be in church. Haydn was once asked why his Church music was so cheerful. He replied: 'When I think upon God my heart is so full of joy that the notes dance and leap, as it were, from my pen; and, since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit.' This touching explanation incidentally furnishes the right plea for the

general cause of rhythm in church. It is true that, speaking broadly, rhythmic animation is not typical of worship-music, since the more conspicuous object of services is the purposeful suspension of outward activity rather than the promotion or provocation of it. Rhythm is generally symptomatic of activity, and deliberate diversion or transmutation of energy into contemplative stillness will cause rhythmic and dynamic excitation to become subdued and subservient in most Christian music. Energy that spends itself in action may store itself in contemplation. Hence it comes that the great asset of Christian music is to be found in a choral *sostenuto*. But this typifies no rhythmless inertia, but rather an alert concerted stillness, and presents purposeful repose as nothing else can, except perhaps the rare silence by consent of a large concourse of people. A sustained chord is the very embodiment in the world of sound of serene contemplation. But its serenity would be characterless, wearisome, meaningless, if it were not related with life. It should suggest energy controlled, not energy spent, and there must be innate rhythm in the stillest *Adagio*. Dance anthems are inappropriate and foreign at least to the English Church, and such are some of Purcell's. But the life and spirit they convey are native to worship and essential to it, and Purcell made alive, though he offended. Again, if chanting is to be vital, such old melodies as the *Tonus Peregrinus* must be sung with rhythmic swing and animation. If it be not so sung, there is an improper Anglican chant which was sung to the *In exitu Israel* in high places thirty years ago which only waits to be revived:



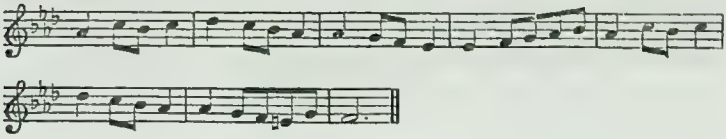
This chant also makes alive, though it offends. It would probably have pleased Haydn. Life is so infinitely greater than propriety; yet propriety is obviously worth attainment. Rockstro quotes the tune *Helmsley* as an example of a popular secular tune adapted for church use, 'from Miss Catley's Hornpipe danced at Sadler's Wells':



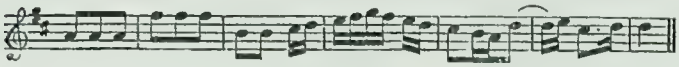
Here, however, it is necessary carefully to note the significance of actual *tempi*. A slow pace tends to obliterate the offensive playfulness of dance rhythms and actually adapts them for grave religious purposes. If that were all, it would seem to suggest that on Sunday we are the same frivolously-minded mortals, only that we 'go slow'. But while gravity is largely secured by deliberateness, and mere speed is a factor important to a choirmaster, yet these can but effect an almost valueless propriety. No one can imagine that they constitute the chief, still less the whole, consideration. Certain styles of rhythmic phrase, at whatever pace they be taken, are essentially small-minded and inappropriate for Church use. Chopin's Funeral March affords a familiar instance of this. Its first part has great dignity. Its trio is a polka played slowly. It may acquire sweetness. Nothing can give it loftiness or a large mind. Again, if the following two passages (taken at haphazard from Schumann and Bach respectively) be compared, it will probably be felt that while they have equal animation, one gives the impression of light-hearted exertion for its own sake, the

other of exertion more fundamental designed to serve some larger purpose:

From SCHUMANN'S *Carnival.*



From BACH'S Sanctus in the *B minor Mass.*



It is generally typical of light music that the rhythmic nucleus or pattern is short, uninvolved, and persistently recurrent. Long rhythms are typical of grave music, such as the finest Church music, and here the exact recurrence of the same rhythmic pattern, though frequent, is less to be expected; it tends to give place to a rhythmic development at once freer and more thoughtful, in which phrases as they recur show signs of expansion and newness where, in a scherzo or in dance-music, simple, insistent repetition would be desirable. The most notable symptom of small rhythm seems to be the constant alternation of shorts and longs; on the contrary, great rhythms show a tendency to long, large groupings of the same values of notes, whether short or long. (See, for example, the long tunes in the Choral Symphony.) Light music is therefore essentially easy to listen to; Church music is more arduous. Rhythmic reiteration (as, for example, of a dance-rhythm or of a war-cry) is invigorating in itself; but mere repetition, while it promotes animation, tends to dissipate thought. Up to a certain point this is appropriate in a ball-room or on a battle-field, or wherever infectious energy is the chief aim. For obvious reasons the church is the place for greatest vitality, together with highest mental illumination; and this would seem to suggest that it must neither

fall behind in animation nor in thoughtfulness. It must be all things to all men. 'Church music', said a fine preacher in St. Paul's Cathedral, 'should make us feel uncomfortable.' Like all other big experiences, it should 'disturb us with the joy of elevated thoughts'.

VI

Conclusions.

To sum up, it would seem that the general and permanent reason for the admission into Christian worship of the elaborate art of music is to be found in its peculiar aptness to express and convey vitality in terms of freedom and of orderliness. Further, in the world of sound it is possible to attain an unique presentment of man's outlook and feelings, and at the same time to hint at something progressive and beyond itself. This fine power to hint furnishes the practical ideal of Church music. Common examples of its working may be seen in the definite powers of an anthem or voluntary to express aspiration, peace after strife, persistence through recurrent difficulty (as in Bach's *Passacaglia*), deep contrition, exuberant praise, and the like—all of which abstract ideas are capable of dignified and veracious exposition in terms of pure music. By music it is possible to soothe a troubled man or stimulate a lazy one, provided always that there is ability on the one hand, receptivity on the other, and the will on both sides.

There is a further happy but quite incidental advantage to be found in the fact that the successful practice of choral music depends upon collective discipline and upon a co-operation which must submit all personal considerations to an impersonal idea. This is fortunate, for the necessary discipline and alertness among the choir[1] is an asset in

[1] Solo music is without this great advantage, and for this reason less desirable in church.

worship. Perfect unity in choral song has probably an unconscious influence upon most worshippers, and it is an influence just as beneficent as that of any slovenliness or personal display is deleterious. Church art is essentially impersonal art; the composer is of no more moment than the singer or the listener; and it is here that the greatest *artist* can become, in his turn, what has already been described as an *artizan*—only in an infinitely larger sense—the merest bricklayer in some great building which endures down the ages, and at which the greatest seer only dimly guesses. Perhaps in its impersonality is to be found the completest reason why Church music should have the freedom that Haydn claimed. It must have all the glorious qualities of all music, but in due proportion. No artificial restrictions, whether melodic, harmonic, dynamic, or rhythmic, are in keeping. The only possible restriction is that it must never fall behind. Personal bias is apt to linger, for example, over some favourite melodic curve or new harmonic progression. Neither the melody nor the harmony need be wrong; it is only the lingering that is out of place. Similarly, personal bias may set up severe rhythmic barriers and adopt a remote style of the past, charming to some, second-hand to others. We need remoteness, aloofness, restraint; but we are only justified in reverting to such great music of the past as can be fully endorsed by the present. It must be first-hand. In short, Church music should furnish an escape from all temporalities and personalities—including our own. Here there must be no tyrannies over the spirit, neither the tyrannies of inward indulgence nor those of outward restriction. Any excess is to be strictly shunned in that it will crowd out something; it is refreshing *wholeness* that is needed. Sensationalism and sensuousness are treachery in church. So is intellectuality, though it is not usually a very

besetting sin. In Christian art we need enough rhythmic energy to promote life and enough contemplative stillness to promote thought. There is clearly a profound significance in the etymological likeness of the words wholeness and holiness, sanity and sanctity. Indeed, it would seem that *sanus* and *sanctus* are respectively the static and dynamic versions of the same overmastering Idea. However that may be, the words wholeness or wholesomeness will, either of them, furnish a good working definition of the best aim of Church art.

When all is said it remains to be observed that our struggle for adequate music is one with our other struggles after perfection. Experts may try to point out services and anthems that are fitting. But probably perfected Christian music is just as rare as perfected Christian manhood. One thing is certain: as Churches should be the very strongholds of national aspiration, enterprise, and the struggle for stedfastness, so Church music should be the best product of the time, the very leaven of all music. There already exists a superb substructure; there are also a host of able builders who have only to think long and clearly enough, and to feel strongly enough, to carry the work through and

On, to the bound of the waste,
On, to the city of God.

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Church Music Society

OCCASIONAL PAPERS, NO. 5

HYMN TUNES

BY

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PRINCIPAL OF ARMSTRONG COLLEGE

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HYMN TUNES

When we call our act of corporate worship a 'service' we mean, if we are not using words at random, that in it we are serving God, that we are offering something for His acceptance. It seems, therefore, inconceivable that we should be content to offer anything short of our best. In that Presence there is no place for personal vanity or slovenliness or unskilled presumption: the thought, be it of prayer or of praise, must be the highest that we can conceive, its expression the purest and most reverent that we can utter.

So far we are all agreed. But when we come from principle to practice we are struck by one very remarkable discrepancy. In that part of the service which is devoted to prayer we are careful to maintain a standard of dignity, of earnestness, and above all of authority: in that part which is devoted to praise neither the Church nor any articulate public opinion within the Church maintains any standard at all. *Scribimus indocti doctique*, and apparently everybody is welcome. No doubt there are some churches in which the personal taste of organist or precentor supplies a sufficient working criterion; in the vast majority this is not so, and music good, bad, and indifferent is accepted with equal complacence.

This is specially true of our hymn-tunes. Among

those which are in current use may be found some of the finest melodies ever written; from them the level descends until it comes at last to examples which are wholly unworthy of any place in divine worship: which are trivial or sentimental in feeling, ill-written and ill-harmonized in style; which gained their currency by some tiny point of colour or some misused reminiscence of better work, and have kept it partly by our carelessness and partly by sheer custom and familiarity. Now it is of particular importance that our hymn-music should be first-rate: it is congregational, and therefore most directly affects the whole body of worshippers; it is recurrent, stanza by stanza, and therefore a fault becomes by sheer repetition especially wearisome and offensive. The ground, in itself sufficient, on which we plead that all our Church music should be the best of its kind is here reinforced by a more personal and intimate appeal. Good melody is ennobling to those who sing and to those who hear; of bad melody the utmost we can hope is that it should fail to produce the harm of which it is capable.

Here occurs a possible rejoinder. 'You are arguing', it may be said, 'as though good and bad were terms of universal acceptance, whereas they are notoriously fluid and indeterminate. On what do you base your distinction? And what if the tunes which you call bad are found in practice to quicken and stimulate other members of the congregation? Is it not of more importance that they should be attracted to worship than that we should satisfy your canons of aesthetic taste?' To this I would answer:

1. Between the best tunes and the worst there is an intervening marchland which affords plenty of scope for discussion and dispute. There are many examples which a critic would hesitate to classify: melodies in which some touch of genuine feeling is marred by an illiterate style,

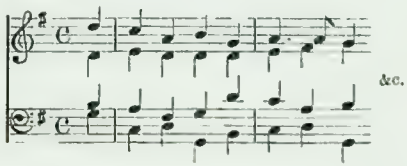
or in which dignity of movement is carried to the point of sternness and austerity. But above these are melodies about which no one has any doubt at all. Nobody questions the supreme excellence of 'St. Anne' or the 'Old Hundredth' or 'Now thank we all our God'. Here is no fluid or indeterminate standard, but universal acknowledgement and consensus. Not only are these the tunes which most fully satisfy the needs of the musician; they are the tunes which appeal most directly and certainly to the hearts of the whole people. At these heights there is no controversy of rule and measure; others abide our question, they are free.

2. 'But some bad tunes are popular also.' Yes, and will continue to be popular until they are found out. We in this country have always been at the mercy of false prophets—many of them, it may be observed, men of blameless personal character. Our grandfathers admired Robert Montgomery: our fathers admired Thomas Haynes Bayly and Martin Tupper: we scatter a few pinches of incense upon literary altars which the next generation will forsake. It is precisely the same with our hymn-tunes. The little sentimental part-songs, which were added to our hymnology about half a century ago, have wound themselves by use and association round the hearts of many of us; and we so take them for granted that it requires some effort to criticize them. But this effort is now being made. There is an increasing number of people who are really hurt and offended by them and whose pleas for consideration should not be any longer overlooked. Experience shows that all people prefer the greatest tunes as soon as they grow familiar with them; that cheap and catchy melodies pass with the changing fashions, and only the best endures. Even if that were not so I should still hold that the dignity and purity of our services have the first claim on our allegiance.

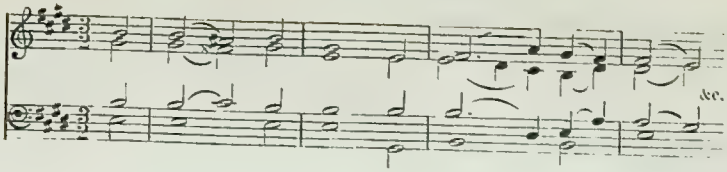
But if it be true, as I firmly believe it to be, that the noblest tunes become also the most widely beloved, there is surely no reason left for taking the less noble into consideration.

3. What, then, are the characteristics by which we may distinguish the better from the worse? Briefly and compendiously they may be arranged under the following heads. A good hymn-tune is one of which the emotional content is appropriate to its place and occasion; of which the melody is well drawn—not made up of notes which bear no clear relation to one another, nor insisting with wearisome iteration on a recurrence of the same note; of which the rhythm is stately and dignified, not vulgar or trivial or obtrusive; of which the harmonic parts (especially the bass) are interesting and distinctive, solving, not evading, the problems which the melody suggests; one of which the stanza grows in value and beauty from the opening statement of the first line to the closing response of the last. To call a tune bad means that it is weak, or dull, or luscious, or that its melody is ill drawn, or that its harmonization is unskilful or perfunctory, or that it sinks from the first line onwards into bathos and anti-climax. It may be well to illustrate this by a few contrasted examples.

(*a*) Ravenscroft's 'Bristol' opens with the following melodic phrases:

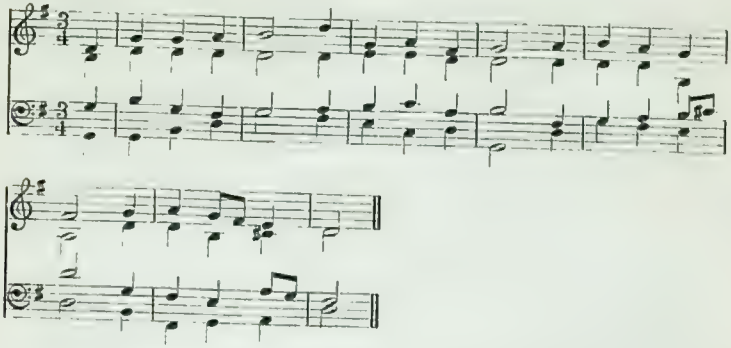


a pure dignified statement of a devotional theme. Uglow's 'St. Vincent' takes the same general theme and treats it thus:

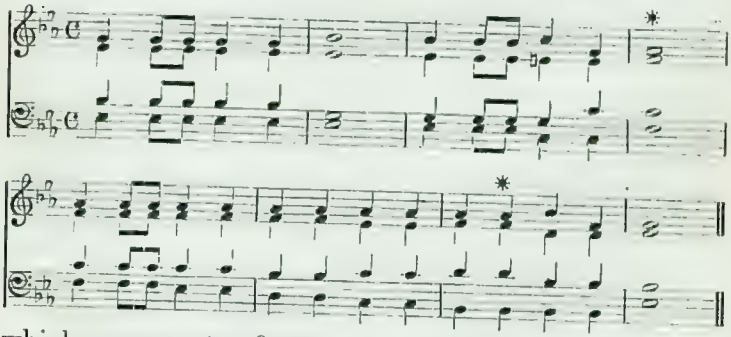


with its dignity lost, its purity tarnished, its whole tone softened and sentimentalized.

(*b*) 'Hanover' is, among many others, an instance of a fine curve:



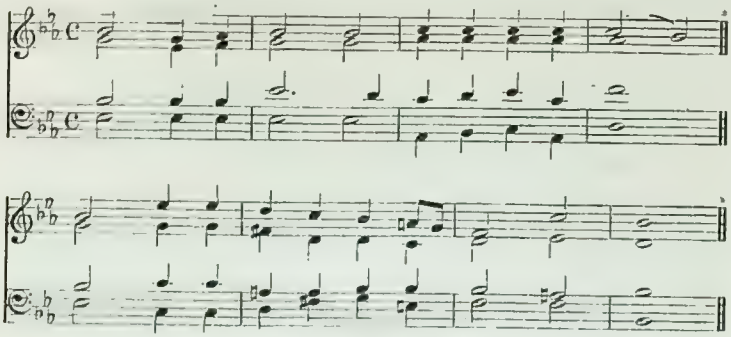
Contrast the tune of 'Change is our portion here', which contains the same note twelve times in succession:



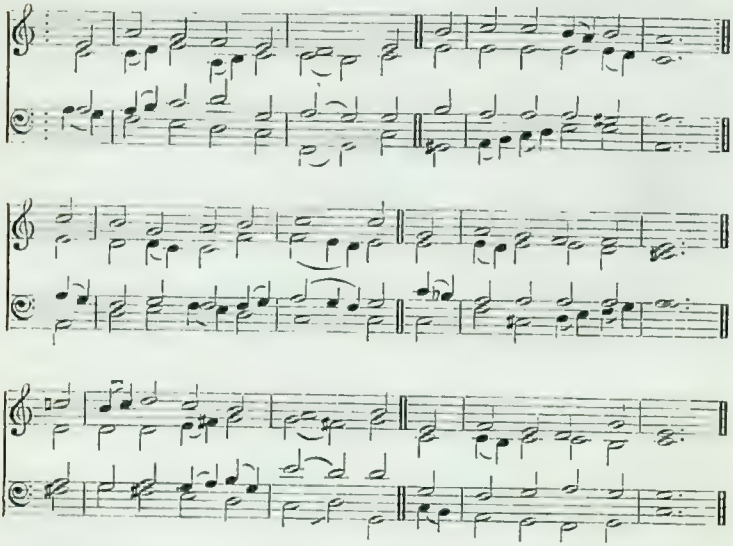
which annoys at a first hearing, and after three or four verses becomes intolerable.

(*c*) Of noble rhythm there is an endless variety: the stateliness of 'Luther's Hymn', the sweetness and artistry of Attwood's 'Come Holy Ghost', the strong jubilant

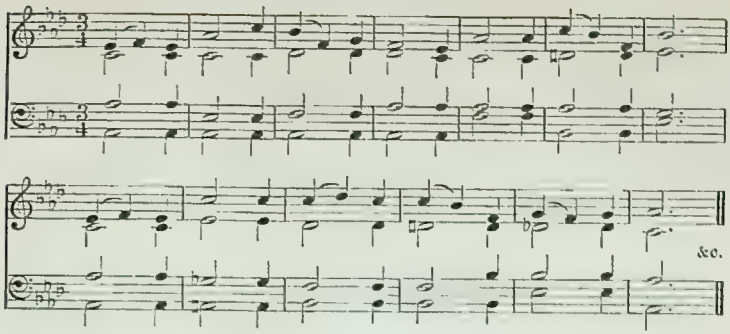
march-movement of 'Ein feste Burg'. Contrast Barnby's 'For all the saints', with its continual emphasis on the wrong words and its inappropriate vehemence of gesture:



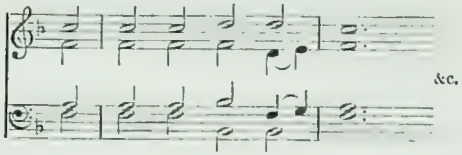
(*d*) Here again is an example of harmonization in which every part is vital:



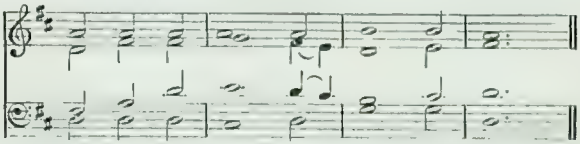
Here is one in which it is not: one which sacrifices everything to an attempt at emotional colour, fails even in that, and commits more than one grammatical blunder in the process:



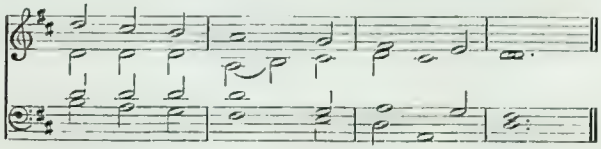
(*e*) Finally, to set criticism on a higher plane (for climax is the hardest of all ends to achieve, though it is triumphantly achieved by the best tunes in our hymnals), 'Nun danket alle Gott' begins with the following phrase:



and grows in beauty and richness until it comes at last to the full satisfaction of its final cadence. Dykes's 'Rievaulx' opens with a similar phrase, weakened and marred by the too frequent repetition of the same note:



and gradually loses in value as it proceeds, until it comes to a last line which has no more character than a scale in a singing exercise. The stream which ran thin at the beginning has lost itself in the sands:



I would ask any reader to compare these examples with one another and to consider which of them is most in accordance with the tone and spirit of the Collects, or the Litany, or the prayers in the Communion Service. For here indeed is the root of the whole matter. We who are jealous for the music of our hymns do not plead for remote ideals and recondite methods, for 'cold intellectualities and the subtleties of counterpoint'; we are not advocating any particular kind or school of composition: all we beg is that inferior tunes should not be selected when the best are to be had for the asking. There is an abundant wealth of noble hymn-music which has come down to us through the centuries and is not yet exhausted; the Office Hymns, the tunes of Luther, of Bourgeois, of Ravenscroft, of our best English writers from the seventeenth century to the present time, the great tunes of Scotland, Wales, and Ireland, the hundreds of German chorales, pure gold refined in the fire by the genius of Sebastian Bach; the treasury is full to overflowing, and we may gather from it where we will. In so wide a range there is plenty of room for legitimate choice and preference: with such gems at our command there is no need that we should ever make an offering of tinsel and coloured glass.

All, therefore, that is needed is that we should make some effort at discrimination. Nor is this effort difficult. Musicians who have tried the experiment tell me that to point out the defects of an ill-written melody is usually to secure instant and ready assent. 'I did not notice that', people say; 'I did not think of that before': and so they come to agreement. It is of course most easy to do this in the most flagrant cases: let us begin by discarding the most flagrant—or, better still, let us begin by so satisfying ourselves with excellence that we have

no taste left for anything that falls short of it. It is of no avail to talk about prohibition or restraint—such words as these will only raise false issues and provoke needless antagonism. But it is just that we should ask in this matter for the sympathy and co-operation of all who are directly engaged in the practice of Church music; or, if that be too much at the present stage, at any rate for open argument and a fair hearing. 'Do you realize', I would say to them, 'that the music of the Latin Church once sank, by sheer carelessness and neglect, into such degradation that it was all but prohibited by a Church Council? Do you realize that at one time in the history of our own Church "Greensleeves" was sung as a hymn, and at another time "Rule, Britannia"? Do you realize that we have again come to a period in which, by indifference and want of standard, music is admitted into our services which not only gives actual pain and offence to an increasing number of worshippers, but is in their opinion wholly unworthy of the purpose for which it is intended? If so, will you not take some steps to remove the causes of offence? Will you not at least weigh the opinions and accept or answer them?'

In order, therefore, to prepare for such discussion and, I hope, for such ultimate agreement, the Committee of the Church Music Society here issues a list of hymn-tunes which may serve as a statement of its position. The tunes are taken from the collections most in current use: from *Hymns Ancient and Modern*, from *The English Hymnal*, *The Oxford Hymn Book*, *Songs of Syon*, and *The Scottish Psalter*.[1] They are sufficient in number for use throughout the whole Christian Year; they represent

[1] For reasons of space, the last two are not here formally collated. Many of the tunes here indicated are to be found in one or other of them; and it is hoped that a complete collation will be made later.

in standard and quality what we believe to be the best attainable until the day comes (*tandem veniat precamur*) when a complete corpus of the best hymn-music can be compiled. It is needless to add that the members of the Committee claim no authority in the matter; they are students who have worked at this subject, as other students have worked at it; who have convinced themselves that a standard is attainable, and who for many reasons would be glad to see it attained. To put the point briefly: there is an acknowledged evil, an evil which causes growing dissatisfaction. If a remedy is to be found, some one must begin to look for it in the hope that others will join in the quest; this is the reason, and this only, why the present list is put forward.

Nor does the choice of books imply any disregard or disparagement of other collections: on the contrary, some which are not here included may on various grounds be specially commended to notice. *The Yattendon Hymnal*, too short for congregational use, is, within its limits, of incomparable value; and it is much to be hoped that we may some day see it enlarged and made more easily accessible. The volume edited by John Farmer for the Clarendon Press is full of good tunes, and is well adapted to the particular needs of schools and colleges. Hymnals of great merit are in use at the Temple, at St. John's College, Cambridge, and among other learned societies; a few of wider range and more general scope, such as *The Welsh Hymnary*, can readily be brought into line with the present collation. Indeed, the chief difficulty lies not in the paucity of material, but in its almost bewildering multiplicity and extent. And this difficulty does not touch or affect the question of an attainable standard.

APPENDICES

The Church Music Society does not, as such, concern itself with anything more than the *tunes* of the various hymnals collated. As an outcome of the Society's work within its proper sphere, Appendix I has been compiled. But it is felt that the practical value of Appendix I will be small indeed to any one seeking to know to what tune any given hymn might be sung, but who has not time or inclination to pursue a rather elaborate system of cross-references. With a view, therefore, to the convenience of those who desire to see at a glance what tune recommended is suitable for a particular hymn, Appendix II is subjoined.

As a general rule, the Society has observed its practice of not including in its scrutiny the works of living composers. Where, however, the metre of the hymn is unusual, and no other tune is available, an exception has been made.

Plainsong tunes are not, as a rule, taken into account. It is assumed that nothing can be more proper than the use of the genuine old melodies with the words to which they belong.

Tunes for mission hymns and children's hymns are not included.

The four compilations here considered are, as will be recognized by their initials, the 1875 edition of *Hymns Ancient and Modern*, and the 1904 edition of the same; *The English Hymnal*, and *The Oxford Hymn Book*.

APPENDIX I

Where there is more than one version in use, that which is indicated by thick type is recommended in preference to those indicated in small type. The medium-sized type is used when the versions are identical, or all of value.

Several tunes are known by more than one name; these are indicated as far as possible.

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
C.M.				
Abridge	282	485	369	185
Albano	315	283	327	154
Bangor		166	**300**	280
Bedford; Liverpool	238	478	**367**	**138**[i]
Belgrave		419	511	
Binchester			398	212
Bishopthorpe		41	408	88[ii]
Bristol	53	51	**6**	**46**
Bromsgrove	427	214	204	133
Burford		456	447	
Caithness		563	**445**	
Crediton		61		
Dundee (French)	80	83	**43**	**219**
Dunfermline			64	
Eatington		387	639	246[i]
Hawois; Richmond		493[ii]	**375**	279[i]
Hunnys			79	
Lincoln	143	165	**140**	303[ii]
Lobt Gott, ihr Christen				75
London New	373	409	394	205
Loughton		348		
Manchester New		544	168	109
Martyrs	495	125	**449**	
Martyrdom	238		**367**	**138**[i]
Melrose			451	
Metzler's Redhead No. 66	150	176	144	231[ii]
Nun danket all' und bringet Ehr	459	248	**421**	
Praetorius			549	
St. Anne	165	403	202	273
St. Austin			638	
St. Bernard	112	118	71	230[ii]
St. Columba (Irish)		16	490 (87.87)	
St. Flavian	320	281	161	152[iii]
St. Fulbert	125	140	139	231[i]
St. Hugh	535	420		
St. James	199	344	210	307

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
C. M. (*continued*)				
St. Leonard	278	417		
St. Magnus; Nottingham	301	171	147	295 [ii]
St. Mary; Hackney	93	103	**84**	82 [i]
St. Paul; Aberdeen		591	**561**	
St. Peter	176	491	265	141
St. Stephen; Newington	328	290	337	262
Song 67		450	197	224 (pt. i)
Southill			638 [ii]	
Southwell (Irons)	236	375		225
Tallis's Ordinal	78	86	**46**	79
Tye		314		
University		512	93	180
Walsall; Faith		294	13	35
Westminster	169	321	441	250
Westminster New		448		**256**
Wigton			354	
Wiltshire	290	405	**502**	**311**
Winchester Old	62	64 [ii]	**30**	**120**
Windsor; Dundee (Scotch)	90	**97**	332	224 [ii]
York; The Stilt	237	388	**472**	72
D.C.M.				
1st Mode Melody		117	**78**	
2nd Mode Melody			3	
3rd Mode Melody			92	
Old 22nd			163	**193**
Old 44th		400		8
Old 81st	439 [i]	217	211	132 [ii]
Old 107th			493	
Old 137th		517	404	229 [i]
St. Matthew	369 [ii]	552	526	
Soll's sein			288	
Tranmere; Christ Church		331		
L.M.				
Ach, bleib bei uns		15 [ii]		
Alfreton		76 [i]	81	
Angel's Song	8	**6**	**259**	4
Attwood		180 [ii]	156	
Beccles; Ach Gott und Herr		37 [ii]	329	
Berkshire				125
Brockham		3 [ii]	122	187
Bromley				149
Cameronian Midnight Hymn			401	
Commandemens		336 [ii]		
Das neugeborne Kindelein				153
Das Leiden des Herrn			111	
Das walt Gott Vater		43 [ii]	36	
Der Tag bricht an			101	
Duke Street		619	**167**	
Eltham		322		
Ely; St. Catherine's	75	79 [ii]		186
Galilee	220	373		
Hampton		141 [ii]		

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
L. M. (*continued*)				
Hereford (Wesley)		457		
Herongate			597	
Herr Jesu Christ; Breslau	46	289	484	318 [ii]
Hymnus Eucharisticus		67 [ii]	328	
Illsley; Bishop	146	170	58	
I will extol		90 [ii]		
Exmore (Leisentrit)		92 [ii]		
Mach's mit mir Gott [1]; Eisenach	452	209 [ii]	**459**	**270** [i]
Melcombe	4	5	260	6
Morning Hymn; Hippolytus		3 [i]	257	1 [i]
Newbury; Canterbury		525		74
O Jesu mi dulcissime			635	
Old 100th	166 [i]	316	365	181
Penshurst		317		
Psalm 131		181 [ii]		
Reading; Spiers		95 [ii]		
Rockingham	108	120	107	101
St. Ambrose		222 [ii]	193	449
St. Anselm		11 [ii]	262	
St. Petersburg; Royston	239	392		283 [ii]
St. Sepulchre	245	602	422	320
Sharon	509	188 [ii]		
Shepton-Beauchamp			389	
Solothurn			243	
Song 5			483	94
Tallis's Canon	23	20	267	12
Te lucis		34	264	
Uffingham		453	434	199
Veni Creator	157 [i]	180 [i]	154 [ii]	
Vom Himmel hoch	57	57 [ii]	**17** [ii]	
Wareham	**263**	**345**	52	203 [ii]
Whitehall			180 [ii]	
Winchester New	50	49	**9**	50
D. L. M.				
Addison's; London; Kettering		12	**297**	
Bucklebury				9
Tallis's Lamentation			235	179
S. M.				
Camberwell				253
Franconia	48	48	370	189
Mount Ephraim; St. Helena	69	74	196	188
Narenza; Ave Maria	268	433	518	331 [i]
St. Bride	101	112	**74**	**214**
St. Edmund; Dedication	395	256	171	**314**
St. Ethelwald	270	437	478	288
St. George	180	342	289	157
St. Michael	70	75	**27**	131 [ii]
Selma			290	
Song 20			442	

[1] See E. H. 138.

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
D.S.M.				
Bath New				178 [ii]
48.84				
Miserere mei			403	
55.55. D.				
St. Ignatius		296		
55.55.65.65				
Hanover	431	326	466	124
55.88.55				
Seelenbräutigam			272	227 [ii]
64.64.664 [1]				
64.66				
St. Columba (Irons)	17	17	280	23
65.65				
Caswall; Wem in Leidenstagen	107	119	99	171
Gott ein Vater			600	
65.65. D.				
Gute Bäume bringen			72	
Zundel			615	
65.65. *ter.*				
Haydn			643 [1]	
664.66.64				
Moscow	360	526	**553**	**165** [1]
6664.884				
Wir Christenleut		468 [1]		
66.66				
Ravenshaw	243	397	436	
St. Cecilia	217	370	554	166
Quam dilecta	242	395	508	317 [ii]
66.66.44.44				
Christchurch	233	382	411	226 [1]
Croft's 148th (136th)	414	234	565	47
Darwall's 148th	546	408	517	330 [1]
66.66.66				
Old 120th	611	230	**209**	
66.66. D.				
7th Mode Melody			496 [1]	

[1] As a tune for this metre (Nearer, my God, to Thee) 285 in the *Temple Hymn-book* is suggested.

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
66.66.66.8				
Das herrlich hohe Fest		201 [II]		
66.66.88				
Gopsal	202	346	476	283 [I]
667.667				
Nunc Dimittis			269	
667.667. D.				
O Seigneur		503	**512**	
66.84. D.				
Leoni		628	646	293
67.67.66.66				
Nun danket alle Gott	379	506	**533**	257
74 74. D.				
Yattendon 22				235
76.76				
Christus der ist mein Leben	405	244	**232**	**254**
St. Alphege	225	376	348	301 [I]
76.76. D.				
Ach Gott von Himmelreiche		150	**179**	
Au fort de ma détresse			252	
Aurelia	215	367	222	292
Ave Virgo virginum (Trochaic)		443	131	
Crüger	219	374	45	44
Dank sei Gott in der Höhe			315	
Ewing	228	379	412	301 (pt. 4)
Herzlich thut mich erfreuen			284	
King's Lynn			562	
Morning Light		436	581	
O Haupt voll Blut; Passion Chorale	111	122	**102**	95
Valet will ich dir geben; St. Theodulph; Gloria laus	98	110 [II]	**622**	87
Weimar; (Jesu, Leiden) *Trochaic*			187	
Wohlauf, thut nicht verzagen			32	
76.76.76.76.66.84				
Wir pflügen	**383**	511	**293**	**168**
76.76.776				
Es ist ein' Ros' entsprungen			**19**	
76.76.88				
St. Anatolius	21 [II]	19	276	28

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
76.86. D.				
Ich dank dir		353 [i]		
Komm, Seele		487	486	
777				
Heiliger Geist		104 [i]	76	
77.73				
Morgenglanz der Ewigkeit			374 [i]	
77.75				
Capetown	163	311	396	
77.76 (Litany)				
Schütz		640		
77.77				
Alcester				190
Battishill		364		
Buckland		573	602	
Culbach	73	78	286	40
Da Christus geboren war			287	
Easter Hymn (with Alleluias)	134 [ii] *	152 *	133 [i] *	106 *
Farnaby			591 [ii]	
Gott sei Dank; Lübeck	34	38	**373**	37
Harts				113
Heinlein; Aus der Tiefe	92	100	73	80
Horsham			609	
Innocents; All Saints		341	37	
Keine Schönheit hat die Welt			586	
Llanfair (with Alleluias)			143	
Lyne			296	
Monkland	381	513	532	239
Nun komm, der Heiden Heiland		127	110	
Nun lasst uns Gott dem Herren			126	
Ohne Rast; Vienna	38	579	500	60
Oundle				143
Orientis partibus (with Alleluias, E. H. 129)		413	129	
Psalm 118		158		
Song 13; Canterbury	182	484	314	
Tres Magi (Litany)			647	
University College	291	412	467	123
View me, Lord				158
Wurtemburg; Nassau	136	162	12 App.	104
777. D.				
Veni Sancte Spiritus	156	184 [i]	155	117
77.77.77				
Heathlands	218	372	282	209
Dix	79	84	39	76
Jesu, Jesu du mein Hirt		8	655	
Jesu, meine Zuversicht	7	4	**309**	247

* *Songs of Syon*, **93**.

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
77.77.77 (*continued*)				
Ministres de l'Éternel			258	
Nicht so traurig		277 [i]	100	
Pressburg; Nicht so traurig			358	
Redhead No. 67; Petra	184	467	477	285 [ii]
Webbe	156	184 [ii]	155 [ii]	117
77.77. D.				
Aberystwyth		534	87	195
Jesu Leiden, Pein und Tod (Weimar)				83
7777.7777.77				
Mendelssohn	60	62	24	
77.88				
Resonet in laudibus			612	
78.78.4				
Christ ist erstanden			134 [i]	
78.78.88				
Liebster Jesu			336	
78.87.87.87				
Jesu meines Glaubens Zier			118	
84.84.8884				
Nutfield	26	22	15 App.	19 [ii]
85.83				
Eastergate			520	
86.76.76.76				
Ingrave			607	
86.86.88				
O Jesu			406	
86.886				
Engedi	492	99		
87.83				
Hornsey		157	136	
87.87				
Batty	109	121	105	
Dresden; Redhead No. 46	161	310	372	121
Merton	47	46	5	45
Omni Die			382	
Stuttgart	76	82	**40**	77
Sussex			239	

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
87.87.47				
Caersalem			397	
87.87.66.667				
Ein' feste Burg	378	416	362	179
87.87.77				
All Saints; Zeuch meinen Geist	427	215	204	133
Dretzel	25	26	281	34 ii
Irby	329	566	605	176
Meine Hoffnung		115		
87.87.77.88				
Psalm 42			200	
87.87.87				
Mannheim	281	423	**426**	
Pange lingua (2); Oriel	179	338	228	
Picardy			318	
Praise my soul (Goss)		401	470	176 ii
Regent Square	232 ii	380	431	240 ii
St. Thomas	309 ii	260 ii	31	276 i
Tantum ergo; Alleluia dulce carmen	67	70	33	
Unser Herrscher; Neander	302	351	241	112 ii
87.87.877				
Divinum mysterium	56	**58** ii	613	68
87.87. D.				
Salzburg; Alle Menschen müssen sterben [1]	127	588	128	102
Austria; Haydn	292	327	393	206
In Babilone			145	
St. Gall			292	
Zum Frieden			499	
87.87.88				
Mach's mit mir Gott (*see* Eisenach)			138	
87.87.887				
Attolle paulum	104	114	**103**	
Es ist das Heil		406		
Luther	52	53	4	43
Nun freut euch	293		148	
88.44.88 (with Alleluias)				
Lasst uns erfreuen			519	
886. D.				
Innsbrück	86	93	86	
Song 18			357	

[1] See note on p. 25.

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
88.77. D.				
Mon Dieu, prête-moi l'oreille			640 [i]	
887. D.				
Christi Mutterstund vor Schmerzen			115 [ii]	
Stabat Mater	117 [iii]	132 [ii]	115 [i]	89 [i]
88.77.887				
Jesu, unser Trost		147		
888				
O filii et filiae (with Alleluias)	130	146	**626**	
O Mensch sich			121	
88.84				
Ins Feld geh		425 [i]		
Heut triumphiert		205		
Victory	135	148	625	108
88.86				
Isleworth			557	
8888. D. (Trochaic)				
Schmücke dich			306	
88.887				
Leite mich		273 [ii]		
88.88.88				
Brecknock		607		
Folkingham				308
Falkland			558	
In einem Kripplein			219	
Leicester			338	
New Jersey				263
Vater unser				118
Veni, veni, Emmanuel	49	371	**462**	**147**
Wer nun den lieben Gott	192	**47**	8	
Yarmouth ; Surrey		495	458	
		25	**491**	
888.888. D.				
Old 113th	171	335	544	**63**
898.898.664.88				
Wachet auf		348	**12**	
98.98				
Les commandemens de Dieu			277	

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
98.98. D.				
Rendez à Dieu; Psalm 118		66	305	
10.4.10.4.10.10 [1]				
Yattendon 11				236
10.7.10.7				
Schönster Herr Jesu			323	
10.10				
Song 46			98	
10.10.10.4				
Engelberg		220		
Sine Nomine			641	
10.10.10.10				
Adoro Te	312 [1]	266 [1]	**331**	
Congleton			312	
Farley Castle			217	
Old 104th	167	193	178	252, 272
O quanta qualia	235	381	**465**	271 [1]
Psalm 67			291	
Reliance				144 [1]
Song 4		124	113	
Song 22		266 [II]	**438**	248
10.10.10.10.10				
Old 124th			114	
10.10.10.10.10.10				
Battle			432	
Song 1			302	
Song 24		267 [1]	325	57
11.10.11.10				
Zu meinem Herrn			119	
Psalm 110; L'Omnipotent		109	538	23 [1]
Psalm 12; Donne secours		123		
Liebster Immanuel			41	
11.11.11.5				
Coelites plaudant			242 [II]	
Christe du Beistand			160 [II]	
Christe Sanctorum			165 [II]	
Herzliebster Jesu		369 [1]	**70** [1]	
Iste Confessor (1)			188 [II]	
Iste Confessor (2)			435	

[1] For the hymn 'Lead kindly Light' the tune 'Sandon' is also suggested, No 866 (*Id.*) of *Novello's Parish Choir Book.*

	A. & M. i (1875)	*A. & M.* ii (1904)	*E. H.*	*O. H.*
11.11.12.11				
Monk's Gate			402	
11.12.12.10[1]				
13.10.13.10				
Was lebet, was schwebet			42	
14.14.4.7.8				
Hast du denn, Jesu		407	536	
Irregular				
Adeste fideles	59	59	28	69

[1] As a tune for this metre (Holy, holy, holy) No. 5 in the *Temple Hymn-book* is suggested.

APPENDIX II

The first lines of translations of the same hymn frequently differ. This is indicated as on p. 27, 'By precepts taught' (A. & M.); 'The fast as taught' (E. H.).

The form in the E. H. of Faber's hymn 'Souls of men, why will ye scatter?' omits the verses prior to that beginning 'There's a wideness in God's mercy' (see p. 36).

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
	A charge to keep I have	O. H. 314	St. Edmund; Dedication	S.M.
O. H. 178[11]	A few more years shall roll		Bath New	D.S.M.
	A living stream, as crystal clear		St. Stephen; Newington	C.M.
	A safe stronghold our God is still (God is a stronghold and a tower)		Ein' feste Burg	87.87.66.667
E. H. 114	Abide with me (*repeating 4th line*)		Old 124th	10.10.10.10.10
	Again the Lord's own day is here		Beccles; Ach Gott und Herr	L.M.
	Ah, holy Jesu	E. H. 70[1]	Herzliebster Jesu	11.11.11.5
	Alleluia! Alleluia! hearts to heaven		Austria; Haydn	87.87. D.
	Alleluia! sing to Jesus		AlleMenschen müssen sterben[1]	87.87. D.
	Alleluia! song of sweetness		Alleluia; Tantum ergo	87.87.87
	All glory, laud, and honour		Valet will ich; St. Theodulph	76.76. D.
	All hail! adorèd Trinity		Illsley; Bishop	L.M.
	All hail the power of Jesus' Name		University	C.M.
	All people that on earth do dwell		Old 100th	L.M.

[1] This tune (as its name indicates) was written for this metre. The melody in its proper form is only found in A. & M. ii. 588. But the harmonies of J. S. Bach given in A. & M. i. 127, E. H. 128, O. H. 102 are the only ones recommended. These versions can easily be restored to the form of the original.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
	All ye who seek for sure relief		St. Bernard	C.M.
	Almighty God, Whose only Son	A. & M. i. 263, ii. 345	Wareham	L.M.
	And now, O Father		Song 1	10.10.10.10.10.10
	And now the wants are told		St. Hugh	C.M.
	Angels from the realms		Unser Herrscher	87.87.87
E. H. 243	Around the throne of God		Solothurn	L.M.
E. H. 520	Art thou weary		Eastergate	85.83
A. & M. ii. 16	As now the sun's declining rays		St. Columba (Irish)	C.M.
	As pants the hart		Martyrdom	C.M.
	As with gladness		Dix	77.77.77
E. H. 401	At even when the sun was set		Cameronian Midnight Hymn	L.M.
	At the Cross her station		Stabat Mater, 2; Christi Mutter	887. D.
	At the Lamb's high feast	O. H. 83	Jesu Leiden (Weimar)	77.77. D.
	At the Name of Jesus	E. H. 615	Zundel	65.65. D.
	At Thy feet, O Christ	A. & M. ii. 8	Jesu, Jesu, du mein Hirt	77.77.77
	Author of Life			66.66.88
	Awake, my soul		Morning Hymn; Hippolytus	L.M.
	Be near us, Holy Trinity		Ach, bleib bei uns	L.M.
	Be Thou my Guardian		Abridge	C.M.
A. & M. ii. 468[1]	Behold the Lamb of God		Wir Christenleut'	6664.884
	Blessèd city, heavenly Salem		Urbs beata (*or* caelestis)	87.87.87
	Blessèd feasts of blessèd Martyrs		Austria; Haydn	87.87. D.
E. H. 336	Blessèd Jesu, here we stand (E. H. 336 †)		Liebster Jesu	78.78.88
	Blest are the pure in heart		Franconia	C.M.
	Blest Creator of the light (A. & M. i. 38)		Vienna; Ohne Rast	77.77

† These references point to hymns (words) found in one hymnal only.

E. H. 358	Bread of heaven		Pressburg; Nicht so traurig	77.77.77
E. H. 305	Bread of the world		Rendez à Dieu	98.98. D.
E. H. 442	Breathe on me (A. & M. ii. 449)		Song 20	S.M.
	Brief life is here our portion		St. Alphege	76.76
	Bright the vision		Dresden; Redhead 46	87.87
E. H. 41	Brightest and best		Liebster Immanuel	11.10.11.10
E. H. 121	By Jesus' grave		O Mensch sieh	888
A. & M. ii. 92 ‖	By precepts taught in ages past, *see* The fast as taught by holy lore (E. H. 68)		Exmore (Leisentrit)	L.M.
	Captains of the saintly band		University College	77.77
	Children of the heav'nly King	E. H. 373	Lübeck; Gott sei Dank	77.77
	Christ is gone up		St. Magnus; Nottingham	C.M.
	Christ is made the sure Foundation		Urbs beata (*or* caelestis)	87.87.87
	Christ is our corner-stone		Darwall's 148th	66.66.44.44
E. H. 242 ‖	Christ, the fair glory (E. H. 242)		Caelites plaudant	11.11.11.5
E. H. 129	Christ the Lord is risen		Orientis partibus	77.77.4
	Christ, Whose glory	E. H. 309	Jesu, meine Zuversicht	77.77.77
E. H. 72	Christian, dost thou see them		Gute Bäume bringen	65.65. D.
E. H. 374	Christian, seek not yet		Morgenglanz der Ewigkeit	77.73
E. H. 302	Christians, awake		Song 1	10.10.10.10.10.10
	Come, Holy Ghost		(1) Plainsong; (2) Attwood	L.M.
	Come, let us join		Loughton	C.M.
A. & M. ii. 364	Come, my soul, thy suit		Battishill	77.77
	Come, O Thou Traveller unknown		Brecknock	88.88.88
E. H. 115 ‖	Come, pure hearts		Christi Mutter	887. D.
	Come, see the place (A. & M. ii. 155)		Innsbrück	886. D.
	Come, Thou Holy Spirit		Veni Sancte Spiritus	777. D.
	Come unto Me, ye weary		Crüger	76.76. D.
	Come ye faithful, raise the anthem		Unser Herrscher; Neander	87.87.87
	Come ye faithful, raise the strain		Ave Virgo virginum	76.76. D.
A. & M. ii. 149	Come, ye thankful people		Fahre fort	77.77. D.
	Conquering kings their titles		Innocents; All Saints	77.77

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
A. & M. ii. 90 [11]	Creator of the world to Thee, *see* Creator of the earth and sky (E. H. 49)		I will extol	L.M.
O. H. 178 [11]	Crown Him with many crowns		Bath New	D.S.M.
E. H. 382	Days and moments quickly flying		Omni Die	87.87
O. H. 144 [1]	Disposer Supreme		Hanover	55.55.65.65
E. H. 98	Draw nigh and take		Reliance	10.10. D.
	Drop, drop slow tears (E. H. 98)		Song 46	10.10
	Earth has many a noble city	E. H. 40	Stuttgart	87.87
	Eternal Father, strong to save	E. H. 462, O. H. 147	Vater unser	88.88.88
E. H. 290	Fair waved the golden corn		Selma	S.M.
A. & M. ii. 147	Far be sorrow, tears and sighing (A. & M. ii. 147)		Jesu, unser Trost	88.77.887
	Far from my heav'nly home	O. H. 214	St. Bride	S.M.
E. H. 160 [11]	Father most Holy, merciful		Christe du Beistand	11.11.11.5
E. H. 111	Father of heav'n, Whose love profound		Das Leiden des Herrn	L.M.
E. H. 389	Fight the good fight		Shepton-Beauchamp	L.M.
	First of Martyrs	E. H. 373	Gott sei Dank	77.77
	Firmly I believe and truly		Batty	87.87
A. & M. ii. 220; *and* E. H. 641	For all the Saints		Engelberg *and* Sine Nomine	10.10.10.4
O. H. 178 [11]	For ever with the Lord		Bath New	D.S.M.
	For the beauty of the earth	E. H. 309	Jesu, meine Zuversicht	77.77.77
	For thee, O dear, dear country		Aurelia	76.76. D.
	For Thy mercy and Thy grace		Culbach	77.77
	Forgive them, O my Father (A. & M. ii. 130)	E. H. 232, O. H. 254	Christus der ist mein Leben	76.76

E. H. 557	Forsaken once and thrice denied		Isleworth	88.86
	Forth in Thy Name, O Lord	A. & M. ii. 6, E. H. 259	Angel's Song (Song 34)	L.M.
	Forty days and forty nights		Heinlein	77.77
E. H. 643[1]	Forward be our watchword		Haydn	65.65. *ter.*
E. H. 32	From Greenland's icy mountains		Wohlauf, thut nicht	76.76. D.
	From highest heav'n th' eternal Son (A. & M. i. 171, ii. 335)	O. H. 63	Old 113th	888.888. D.
E. H. 118	Gentle Shepherd, Thou hast stilled (Tender Shepherd, Thou hast stilled)		Jesu meines Glaubens Zier	78.87.87.87
	Glorious things of thee are spoken		Austria; Hadyn	87.87. D.
	Glory be to Jesus		Caswall; Wem in Leidenstagen	65.65
	Glory to Thee, my God		Tallis's Canon	L.M.
E. H. 100	Go to dark Gethsemane		Nicht so traurig	77.77.77
	God from on high hath heard		St. Bride	S.M.
	God moves in a mysterious way		London New	C.M.
	God of mercy, God of grace		Heathlands	77.77.77
	God Who madest earth and heaven		Nutfield	84.84.8884
	Gracious Spirit, Holy Ghost		Capetown	77.75
	Great God, what do I see		Luther's Hymn	87.87.887
	Great Mover of all hearts		Innsbrück	886. D.
	Great Shepherd of Thy sheep		St. Stephen; Newington	C.M.
E. H. 397	Guide me, O Thou great Redeemer		Caersalem	87.87.47
E. H. 143	Hail the day that sees Him rise		Llanfair	77.77 with Alleluias
	Hail to the Lord's Anointed		Crüger	76.76. D.
	Hail to the Lord Who comes	E. H. 209	Old 120th	66.66.66
	Hark, a thrilling voice is sounding		Merton	87.87
E. H. 586	Hark, my soul! it is the Lord		Keine Schönheit	77.77
	Hark the glad sound	E. H. 6, O. H. 46	Bristol	C.M.
	Hark! the herald angels sing		Mendelssohn	7777.7777.77
	Hark! the sound of holy voices[1]		Alle Menschen	87.87. D.
	Have mercy, Lord, on me		St. Bride	S.M.
	Have mercy on us, God most high		St. Flavian	C.M.

[1] See note on p. 25.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
A. & M. ii. 115	He Who once in righteous vengeance		Meine Hoffnung	87.87.77
E. H. 402	He who would valiant be (E. H. 402)		Monks Gate	11.11.12.11
E. H. 403	Hold Thou my hands (E. H. 403)		Miserere mei	48.84
	Holy Father, cheer our way		Capetown	77.75
	Holy, Holy, Holy, Lord God Almighty		*see note on* p. 24	11.12.12.10
	How bright those glorious spirits shine		Bromsgrove	C.M.
	How sweet the Name		St. Peter	C.M.
	How welcome was the call		St. George	S.M.
	I am not worthy, Holy Lord		St. Flavian	C.M.
	I could not do without Thee		Ach Gott	76.76. D.
E. H. 493	I heard the voice of Jesus say	E. H. 179	Old 107th	D.C.M.
	If there be that skills to reckon		Alleluia dulce carmen	87.87.87
A. & M. ii. 640	In the hour of my distress		Schütz	77.76
	In the Lord's atoning grief		Nun komm, der Heiden	77.77
	In token that thou shalt not fear		St. Stephen ; Newington	C.M.
E. H. 118	It is finish'd ! Christ hath known (E. H. 118)		Jesu meines Glaubens Zier	78.87.87.87
	Jerusalem, my happy home		Southwell (Irons)	C.M.
	Jerusalem on high		Christchurch	6666.4444
	Jerusalem the golden		Ewing	76.76. D.
	Jesu, gentlest Saviour		Caswall	65.65
	Jesu, grant me this, I pray		Song 13 ; Canterbury	77.77
O. H. 83	Jesu, Lover of my soul		Jesu Leiden, Pein und Tod	77.77. D.
E. H. 600	Jesu, meek and gentle		Gott ein Vater	65.65
	Jesu, meek and lowly		Ravenshaw	66.66
E. H. 219	Jesu, my Lord, my God, my All		Falkland	88.88.88
	Jesu ! our Hope, our heart's desire		Metzler's Redhead No. 66	C.M.

	Jesu! the very thought is sweet		St. Sepulchre	L.M.
	Jesu! the very thought of Thee		Metzler's Redhead No. 66	C.M.
	Jesu, the world's redeeming Lord		Illsley; Bishop	L.M.
	Jesus calls us! o'er the tumult		Batty	87.87
	Jesus Christ is risen to-day		Easter Hymn	77.77 with Alleluias
E. H. 134[1]	Jesus lives! thy terrors now		Christ ist erstanden	78.78.4
E. H. 397	Jesus, Lord of life and glory		Caersalem	87.87.47
O. H. 149	Jesus shall reign where'er the sun		Bromley	L.M.
	Jesus, where'er Thy people meet		St. Petersburg; Royston	L.M.
E. H. 557	Just as I am		Isleworth	88.86
O. H. 235	King of glory, King of peace		Yattendon 22	74.74. D.
O. H. 236	Lead, kindly Light[1]		Yattendon 11	10.4.10.4.10.10
	Lead us, heav'nly Father	E. H. 426	Mannheim	87.87.87
	Let all mortal flesh keep silence (E. H. 318)		St. Thomas	87.87.87
E. H. 187	Let our choir new anthems raise		Weimar	76.76. D.
	Let saints on earth		Dundee (French)	C.M.
E. H. 549	Lift up your heads, ye gates of brass		Praetorius	C.M.
	Light's abode, celestial Salem		Regent Square	87.87.87
	Lo! from the desert homes		Croft's 148th (136th)	6666.4444
	Lo! God is here!		Vater unser	88.88.88
	Lo! He comes with clouds descending		St. Thomas	87.87.12.7
	Lo! round the throne (A. & M. ii. 218)	A. & M. i. 263, ii. 345	Wareham	L.M.
E. H. 499	Lord, her watch Thy Church (A. & M. i. 362, ii. 527)		Zum Frieden	87.87. D.
	Lord, in this Thy mercy's day		Heiliger Geist	777
	Lord, it belongs not		St. Hugh	C.M.
O. H. 253	Lord Jesus, think on me		Camberwell	S.M.
E. H. 435	Lord of our life		Iste Confessor (2)	11.11.11.5
	Lord, teach us how to pray		St. Hugh	C.M.
	Lord, Thy word abideth		Ravenshaw	66.66

[1] See note on p. 23.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
E. H. 217	Lord, when Thy kingdom comes		Farley Castle	10.10.10.10
E. H. 79	Lord, when we bend		Hunnys	C.M.
E. H. 239	Love Divine, all loves excelling		Sussex	87.87
	My God, accept my heart		Walsall; Faith	C.M.
	My God, and is Thy table spread		Rockingham	L.M.
	My God, how wonderful		Westminster	C.M.
A. & M. ii. 117	My God, I love Thee		1st Mode Melody	D.C.M.
A. & M. ii. 425	My God, my Father		Ins Feld geh	88.84
E. H. 101	My God, my God, and can it be		Der Tag bricht an	L.M.
E. H. 442	My Lord, my Life, my Love (E. H. 442)		Song 20	S.M.
	My soul, there is a country (O. H. 254)		Christus, der ist mein Leben	76.76 Irregular
	Nearer, my God, to Thee		*see note on* p. 17	64.64.664
	New every morning		Melcombe	L.M.
	Not for our sins alone (A. & M. ii. 461)	E. H. 209	Old 120th	66.66.66
	Now my soul, thy voice (E. H. 623)		St. Thomas	87.87.87
	Now, my tongue, the mystery telling	A. & M. i. 309, ii. 260; E. H. 326	Pange lingua	87.87.87
	Now thank we all our God		Nun danket	67.67.66.66
E. H. 358	Now the labourer's task		Nicht so traurig; Pressburg[1]	77.77.88
	O Christ, Who art the Light		Alfreton	L.M.
	O come, all ye faithful		Adeste fideles	Irregular
	O come and mourn		Das Leiden des Herrn	L.M.
	O come, O come, Emmanuel	A. & M. ii. 47	Veni, veni, Emmanuel	88.88.88
E. H. 284	O day of rest and gladness		Herzlich thut mich erfrouen	76.76. D.

[1] Adapt last two lines.

E. H. 345	O Father, all creating		Dank sei Gott	76.76. D.
	O Food that weary pilgrims		Innsbrück	886. D.
	O God of hosts, the mighty Lord		York ; The Stilt	C.M.
	O God of truth Whose living Word	E. H. 449	Martyrs	C.M.
	O God, our help in ages past		St. Anne	C.M.
	O God, unseen yet ever near		St. Flavian	C.M.
	O happy band of pilgrims	E. H. 232, O. H. 254	Christus der ist	76.76
	O heavenly Jerusalem	E. H. 232, O. H. 254	Christus der ist	76.76
	O help us, Lord		Bedford ; Liverpool	C.M.
	O Holy Spirit, Lord of grace		Tallis's Ordinal	C.M.
	O Jesu, Thou art standing	E. H. 102	O Haupt voll Blut	76.76. D
	O Jesus, I have promised		Aurelia	76.76. D.
O. H. 263	O King of kings, before Whose throne (O. H. 263)		Leicester	88.88.88
	O let him whose sorrow		Caswall ; Wem in Leidenstagen	65.65
	O Lord, how happy		Innsbrück	886. D.
	O Lord of heav'n and earth	A. & M. ii. 205	Heut triumphiert[1]	88.84
	O Lord, turn not	E. H. 84	St. Mary ; Hackney	C.M.
E. H. 357	O Love Divine, how sweet		Song 18	886. D.
	O love, how deep !	E. H. 459, O. H. 270[1]	Eisenach ; Mach's mit mir	L.M.
	O Love, Who formedst me		Wer nun den lieben Gott	88.88.88
E. H. 119	O perfect Love		Zu meinem Herrn	11.10.11.10
	O praise our great and gracious Lord		Old 44th	D.C.M.
	O quickly come, dread Judge	E. H. 462, O. H. 147	Vater unser	88.88.88
	O sacred Head, surrounded	E. H. 102	O Haupt voll Blut ; Passion Chorale	76.76. D.
O. H. 253	O Shepherd of the sheep		Camberwell	S.M

[1] Without Alleluia.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
	O sinner, for a little space (O sinner, raise the eye of faith)	E. H. 103	Allein Gott in der Höh; Attolle paulum	87.87.887
	O Strength and Stay		L'Omnipotent; Psalm 100	11.10.11.10
	O Thou from Whom		Bishopthorpe	C.M.
	O Thou, Who camest		Hereford (Wesley)	L.M.
	O Thou, Who dost to man		Innsbrück	886.888
	O Thou Who makest souls	A. & M. i. 263, ii. 345	Wareham	L.M.
	O Word of God above	O. H. 314	Dedication; St. Edmund	S.M.
	O worship the King		Hanover	5555.65.65
	O'erwhelmed in depths		St. Bride	S.M.
	Of the Father's love	A. & M. ii. 58[11]	Divinum mysterium	87.87.877
	Oft in danger		University College	77.77
	Oh for a closer walk	E. H. 445	Caithness	C.M.
	Oh for a faith		St. Leonard	C.M.
	Oh for a heart to praise		Song 67	C.M.
E. H. 421	Oh for a thousand tongues		Nun danket all' und bringet Ehr	C.M.
	Oh! what if we are Christ's	E. H. 27	St. Michael	S.M.
	Oh, what the joy	E. H. 465	O quanta qualia	10.10.10.10
	On Jordan's bank	E. H. 9	Winchester New	L.M.
	On the Resurrection morning		Hornsey	87.83
	On this day, the first of days (A. & M. i. 34, ii. 38) (*see* This day the first of days, E. H. 50)	E. H. 373	Gott sei Dank; Lübeck	77.77
	Once more the solemn season	A. & M. ii. 97	Windsor; Dundee	C.M.
	Once, only once		Albano	C.M.
E. H. 643[1]	Onward, Christian soldiers		Haydn	65.65. *ter.*
	Our day of praise is done		Narenza; Ave Maria	S.M.
	Out of the deep I call	E.H.74, O.H.214	St. Bride	S.M.

E. H. 296	Palms of glory	Lyne	77.77
	Peace, perfect peace	Song 46	10.10
O. H. 113	Pleasant are Thy courts	Harts	77.77.
	Praise, my soul	Praise my soul (Goss)	87.87.87
	Praise, oh praise	Monkland	77.77
	Praise the Lord, ye heav'ns	Austria	87.87. D.
E. H. 241	Praise to the Holiest	Nun danket all' und bringet Ehr	C.M.
	Praise to the Lord	Hast du denn, Jesu	14.14.4.7.8
	Put thou thy trust in God	St. Ethelwald	S.M.
	Rejoice, the Lord is King	Gopsal	66.66.88
	Ride on ! ride on in majesty	Winchester New	L.M.
	Rock of ages	Redhead No. 67 ; Petra	77.77.77
	Round me falls the night (E. H. 272)	Seelenbräutigam	55.88.55
E. H. 312	Saviour, again to Thy dear Name	Congleton	10.10.10.10
E. H. 615	Saviour, blessèd Saviour	Zundel	65.65. D.
	Saviour, sprinkle many nations	Austria ; Haydn	87.87. D.
	Saviour, when in dust to Thee	Aberystwyth	77.77. D.
	See the Conqueror mounts	Alle Menschen müssen sterben[1]	87.87. D.
	See the destined day arise	Nun komm, der Heiden Heiland	77.77
A. & M. ii. 314	Shepherd Divine	Tye	C.M.
	Sing Alleluia forth		10.10.7. *ter.*
	Sing, my tongue	Plainsong	87.87.87
A. & M. ii. 406	Sing praise to God	Es ist das Heil	87.87.887
	Soldiers of Christ, arise	St. Ethelwald	S.M.
A. & M. ii. 364	Soldiers of the Cross, arise (A. & M. ii. 535)	Battishill	77.77
	Soldiers, who are Christ's	Orientis partibus	77.77
E. H. 499	Son of God, eternal Saviour	Zum Frieden	87.87. D.

[1] See note on p. 25.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
	Songs of praise the angels		Culbach	77.77
	Songs of thankfulness		Aberystwyth	77.77. D.
	Souls of men, why will ye (A. & M. ii. 611) *see* There's a wideness, E. H. 499)		Batty	87.87
	Spirit of mercy, truth, and love		Melcombe	L. M.
O. H. 291	Stand up and bless		Bethlehem	S. M.
E. H. 581	Stand up! stand up		Morning Light	76.76. D.
E. H. 217	Stars of the morning		Farley Castle	10.10.10.10
E. H. 483	Strong Son of God (E. H. 483)		Song 5	L. M.
	Sun of my soul	A. & M. ii. 6, E. H. 259	Angels' Song	L. M.
	Sweet Saviour, bless us			
	Sweet Saviour, in Thy pitying grace	E. H. 462, O. H. 147	Surrey; Yarmouth	88.88.88
	Sweet the moments		Vater unser	88.88.88
			Batty	87.87
E. H. 609	Take my life, and let it be	E. H. 582	Horsham	77.77
	Take up thy cross		Herr Jesu Christ; Breslau	L. M.
	Ten thousand times		Komm, Seele	76.86. D
A. & M. ii. 317	That day of wrath		Penshurst	L. M.
	The Advent of our King		Franconia	S. M.
	The ancient law departs		St. Michael	S. M.
	The Church's one foundation		Aurelia	76.76. D.
	The day is past and over			76.76.88
	The Day of Resurrection	E. H. 179	Ach Gott vom Himmelreiche	76.76. D.
E. H. 277	The day Thou gavest		Les commandemens de Dieu	98.98
	The duteous day now closeth (E. H. 278)		Innsbrück; Nun ruhen alle	776.778
	The earth, O Lord		Manchester New	C. M.
	The God of Abraham praise		Leoni	66.84. D.
	The God of love my Shepherd is		University	C. M.

	The God Whom earth and sea		St. Ambrose	L.M.
	The Head that once		St. Magnus; Nottingham	C.M.
A. & M. ii. 317	The Heav'nly Word		Penshurst	L.M.
	The King of love		St. Columba[1] (Irish)	87.87
	The Lamb's high banquet		Sharon	L.M.
	The Lord is risen indeed		St. Ethelwald	S.M.
	The people that in darkness		Dundee (French)	C.M.
A. & M. ii. 425[1]	The radiant morn		Ins Feld geh	88.84
E. H. 288	The roseate hues		Soll's sein	D.C.M.
	The Royal Banners		Plainsong	L.M.
	The Saints of God!	E. H. 491	Yarmouth; Surrey	88.88.88
	The Son of God goes forth		Old 81st	D.C.M.
	The strife is o'er		Victory	888
	The sun is sinking fast		St. Columba (Irons)	64.66
	The voice says Cry! (A. & M. ii. 438)	A. & M. i. 263, ii. 345	Wareham	L.M.
	The voice that breathed		St. Alphege	76.76
	The world is very evil		Crüger	76.76. D.
	The year is gone		Walsall; Faith	C.M.
	Thee, O Christ		Unser Herrscher; Neander	87.87.87
	Thee we adore, O hidden	E. H. 331	Adoro Te	10.10.10.10
E. H. 496[1]	There is a blessèd home		7th Mode Melody	66.66. D.
	There is a book		St. Flavian	D.C.M.
A. & M. ii. 331	There is a land of pure delight		Tranmere; Christ Church	D.C.M.
A. & M. ii. 336[1]	They come, God's messengers		O amor quam ecstaticus	L.M.
O. H. 83	They whose course on earth		Jesu Leiden (Weimar)	77.77. D.
	Thine arm, O Lord		St. Matthew	D.C.M.
O. H. 143	Thine for ever! God of love		Oundle	77.77
O. H. 178[11]	Thou art gone up on high		Bath New	D.S.M.
	Thou art the Way		St. James	C.M.
	Thou hidden love of God (A. & M. ii. 614)	E. H. 462, O. H. 147	Vater unser	88.88.88

[1] As in E. H. 490; or A. & M. ii. 16, with last notes of lines 2 and 4 repeated.

Tune given in one hymnal only.	*First Line of Hymn.*	*Version recommended.*	*Name of Tune.*	*Metre.*
	Thou Judge of quick and dead		Narenza	S.M.
	Thou to Whom the sick		Dretzel	87.87.77
	Thou Whose Almighty Word		Moscow	664.6664
E. H. 358	Three in One, and One in Three		Capetown	77.75
	Throned upon the awful Tree		Pressburg; Nicht so traurig	77.77.77
	Through all the changing scenes	E.H. 502, O.H. 311	Wiltshire	C.M.
	Through midnight gloom (A. & M. i. 361, ii. 524)		Brecknock	88.88.88
E. H. 239	Through the day Thy love		Dretzel	87.87.77
	Through the night of doubt		Sussex	87.87
	Thy kingdom come		St. Cecilia	66.66
	Thy life was given for me	E. H. 209	Old 120th	66.66.66
	Thy way, not mine, O Lord		Quam dilecta	66.66
	To Christ the Prince		St. George	S.M.
E. H. 292	To the Name of our Salvation		Pange lingua; Oriel	87.87.87
	To Thee, O Lord, our hearts		St. Gall	87.87. D.
	To Thee our God we fly		Gopsal	66.66.88
	Up to the throne of God		Addison's; Kettering	D.L.M.
E. H. 219	Victim Divine, Thy grace		Falkland	88.88.88
E. H. 640	Virgin-born, we bow before Thee		Mon Dieu, prête-moi	88.77
	We give Thee but Thine own		Franconia	S.M.
	We love the place, O God		Quam dilecta	66.66
	We plough the fields		Wir pflügen	76.76.76.76.66.84
E. H. 345	We pray Thee, heavenly Father		Dank sei Gott	76.76. D.
E. H. 338	We saw Thee not		In einem Kripplein	88.88 88.
A. & M. ii. 502	We sing the praise		Wesley's Bristol	L.M.

	Weary of earth		Song 4	10.10.10.10
O. H. 153	What star is this		Das neugeborne Kindelein	L.M.
	What various hindrances		Breslau; Herr Jesu Christ	L M.
E. H. 511	When all Thy mercies		Belgrave	C.M.
	When at Thy footstool		St. Sepulchre	L.M.
	When God of old	E. H. 30, O. H. 120	Winchester Old	C.M.
	When I survey the wondrous		Rockingham	L.M.
	When morning gilds	E. H. 512	O Seigneur	667.667. D.
	When our heads are bowed		Heinlein; Aus der Tiefe	77.77
	While shepherds watched	E. H. 30, O. H. 120	Winchester Old	C.M.
	Who are these like stars		All Saints; Zeuch meinen Geist	87.87.77
	Word Supreme, before creation		Alleluia dulce carmen	87.87.87
	Ye choirs of new Jerusalem		St. Fulbert	C.M.
	Ye holy angels bright		Darwall's 148th	66.66.44.44
	Ye servants of the Lord		Narenza	S.M.
E. H. 519	Ye watchers and ye holy ones (E. H. 519)		Lasst uns erfreuen	88.44.88

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6

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THE ORGAN VOLUNTARY

BY

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THE ORGAN VOLUNTARY

THE Voluntary is one of those adjuncts to a Church Service which has come into such general use that it is almost regarded as a necessary part of it. Indeed, the average congregation expect it, whether they like it or not, and a Sunday Service at which voluntaries were not played would be considered by many people as quite eccentric. Yet it is questionable whether the continual use of voluntaries is either desirable or edifying, while it is quite certain that the effusions that are frequently to be heard are neither the one nor the other. It will be well, then, to consider the *raison d'être* of the voluntary.

The only valid reasons why voluntaries should be played are either to add to the beauty of the Service on the artistic side, or to serve a definitely religious or utilitarian purpose. Viewed from the former standpoint it should be clear that there is no place except for good music adequately performed. But the religious or utilitarian aspect may dictate a need for instrumental music which is not primarily an ornament to the Service, but which is required for some other specific purpose. If voluntaries are introduced with either one or other of these objects consciously in view, even though they may fall woefully short of the ideal, there is at any rate an honesty of purpose which is commendable: the desire is to help, whether the desire is realized or no.

But it is to be feared that voluntaries are often played not for any such purpose, nor indeed for any reasonable purpose at all. There is one outstanding feature in the Services of the English Church, and that is the extraordinary

degree in which we are the slaves of convention. We all long to do the 'correct thing', with little thought of its appropriateness; and though it is in many ways excellent to take the noblest examples as our models, we are too apt to forget that what is suitable for a certain church or cathedral may be quite unsuitable for another church where the conditions are different. Few can remain insensible to the effect of the prelude played on a noble cathedral organ, as it whispers down the long-drawn aisles, or to the majestic fugue pealing along the nave and echoing among the arches; but what shall be said of the 'introductory voluntary' incorrectly played by the village schoolmistress on a wheezy harmonium, or to the utter ineptitude of the boisterous finale on a £100 organ? Do such things serve any useful purpose at all? Are they not merely introduced for the same reason that we follow so many other customs in our churches—'because it is generally done'?

Such conventions, though often based on good models, are the very bane of our Church Services, for they introduce an element of unreality which is not only not helpful, but at times a positive hindrance. It is a great mistake to adopt a practice in one church because it is the custom elsewhere—the reference of course is merely to external matters; practices involving a doctrinal significance are beyond the purview of such a paper as this. Yet we find an almost stereotyped manner of rendering the Service, at any rate in musical respects, at which most churches aim with more or less success:—the conventional monotoning, sung Amens, responses, chanted Psalms, occasional anthem, and so on. Yet none of these things has of itself more than an ornamental importance: they go to make up what is generally called a 'nice Service'. The point is not that any of them is bad, but that none of them are necessary. If they do not add to the beauty of the Service or the

edification of the worshippers, there is no reason for their continuance. How often, for instance, do we suffer from that peculiar clerical drawl which is called 'intoning', or more euphemistically 'monotoning' (for the last thing that can truly be said of it is that it remains on one note)! Sometimes there are strong reasons for good intoning (never for bad): yet it is often employed, whether bad or good, for no reason whatever, except that it is 'the correct thing'.

Again, the 'Amens': why has it become almost impossible for a congregation or choir to *say* 'Amen'? We are so accustomed to the practice that we hardly feel a prayer is properly concluded unless two common chords are sung at the end. This may often be beautiful: but is it always?

So with the Psalms: is it always better to have them sung, even though the intonation may be imperfect, and the pointing shaky? Does a musical setting really make up for distortion of the sense and indistinctness of the words? Any good choirmaster knows that it is far more difficult to get the Psalms well sung than an ordinary anthem: yet almost any choir, however ill equipped, will launch off into them quite calmly and often with little or no practice. We admit that such things should not be, but then 'it is the custom'.

Instances might be multiplied: indeed, we get into the habit of doing the same thing every Sunday to such an extent, that we come to regard as inevitable quite trifling details which a moment's thoughtful consideration would often lead us to reject.

Not the least remarkable of these products of convention is the introductory or concluding voluntary: if any portion of the Service is an ornament pure and simple, surely it is this; and it can only justify its existence by being in itself a 'thing of beauty': for music can never have a negative effect; it must be either better or worse than silence. And the question to settle is—which!

So that it would be well if every clergyman and every organist were from time to time to go soberly and dispassionately through every point of detail in his Service, and consider afresh whether it serves any useful purpose or whether it is merely a matter of custom.

Another reason why the voluntary, or its younger brother the interlude, is employed is our supposed extraordinary dislike of silence in church. There is a tendency apparent in most churches to fill up every single corner of the Service with some sort of sound: not only must we have a voluntary while the choir come in—it must last precisely until they have risen from their knees; a few bars must be added at the end of the Psalms if the priest has not yet reached the lectern—he could not possibly walk there without an instrumental accompaniment; if the collection lasts longer than its accompanying hymn (why always sing a hymn while the faithful are fumbling for their threepenny-pieces ?), it would be outrageous not to go on playing until the churchwardens have returned to their seats; even the final words of peace do not seem to enjoin as much as ten seconds of silence, and if we have not to endure the sentimental trivialities of a vesper hymn, we must be thankful to escape with a few more or less innocuous chords on the *Voix Célestes*, even though the harmonies may be incorrect and the progressions inconsequent.

If only those in authority would realize the value of occasional silences in our Services, how great the gain would be! The continual use of music to fill up all the vacant spaces in the Service gives a sense of restlessness and a lack of deliberation which is sometimes almost painful. It produces the same sort of effect as a hurried rendering of the Service: as if the congregation could not be kept waiting for a few seconds, but everything must be timed to fit in like clockwork. It tends to make the whole thing seem artificial, and a performance rather than an act of

worship. Needless pauses are of course not advocated, but they are almost better than needless sounds. The statement may seem paradoxical, but the greatest gain to the average musical Service would be to have less music.

Voluntaries are employed for yet another reason, and this a purely utilitarian one—to cover up extraneous noises; to cloak the shuffling of people's feet as they leave the church; and, it is to be feared, sometimes to cover up their whisperings while they are waiting for the Service to begin. Such an employment of the voluntary is not in itself very dignified, but it at least serves a useful purpose and is so far justifiable as it tends towards a more orderly rendering of the Service as a whole.

For whatever purpose voluntaries are introduced, they have, rightly or wrongly, come to be recognized as a regular institution, and it is well, therefore, to devote some attention to their style and character. Musically they have their importance as furnishing the only opportunity for purely instrumental music in our Services: yet they too often receive scant attention either from the listeners or the performer. Nowadays, at any rate, the regular place for voluntaries proper is before and after the Service; but the subject cannot be dealt with completely unless we include the consideration of those minor fragments, preludes, interludes, and so on, which occur at different places during the Service. So that it is convenient to consider under the one heading all the purely instrumental music that is used in the ordinary church, and this it is proposed to do in the order in which it occurs. But beforehand it will be well to try and arrive at one or two broad principles.

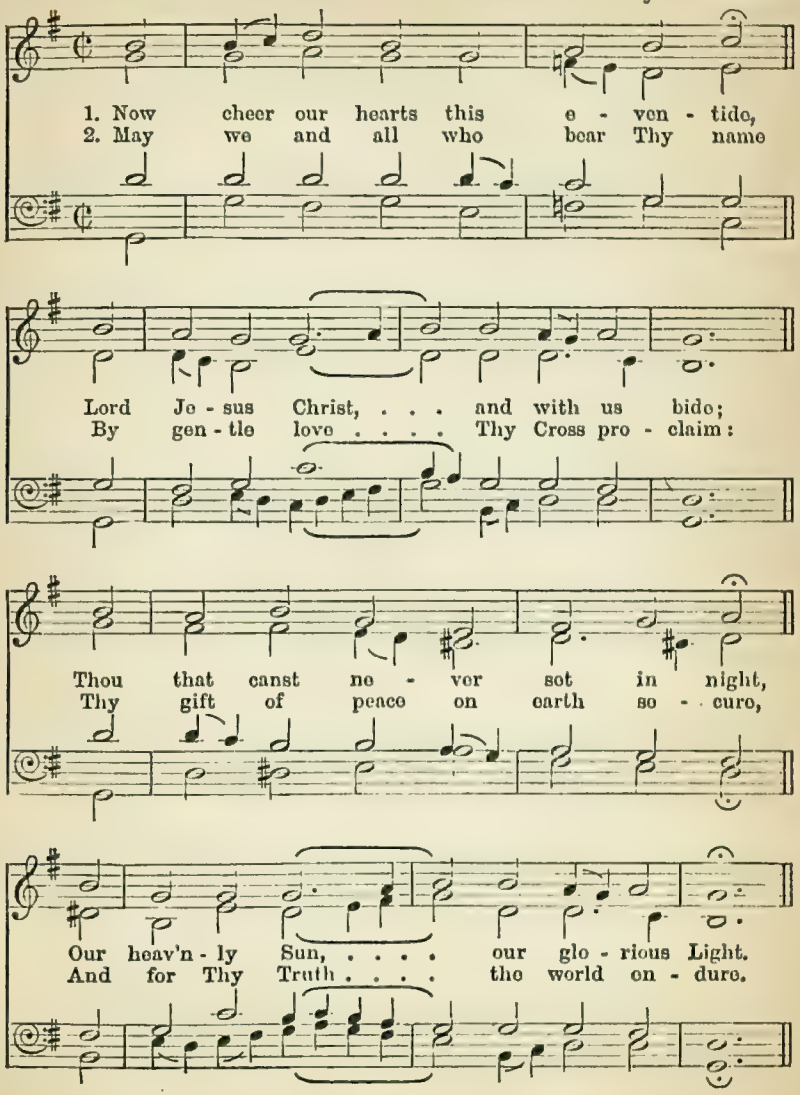
1. *The choice of voluntaries in general.* Much here must depend upon the capacity of the player and the possibilities of the instrument. It is all very well to counsel a frequent choice of such pieces as the Chorale Preludes of Bach, or his Fugues, and the similar works of

writers like Reger or César Franck, or the sonatas of Mendelssohn and Rheinberger: but many of these are exceedingly difficult to play, while others are quite ineffective except on a first-rate instrument. So that our choice must be guided by circumstances. But whatever pieces are chosen, it is essential that they should be well within the capacity of the player and of the instrument: it is far better to play an easy piece well than a difficult piece badly. It is quite right for the organist who wishes to make progress to *practise* music which is beyond him; but he should never be tempted to play in church what he cannot play really well: it is not edifying to hear the would-be A.R.C.O. firing off his examination piece in church, especially if he is not certain of winning the coveted distinction. When big pieces have been properly mastered, they can be used appropriately. But few organists can play a big piece properly every Sunday, even if such a course were desirable: and the great need is for attention to the selection and playing of the smaller pieces. These are often left almost to chance—to the selection of the moment (not infrequently the moment of the sermon!); they are often quite unpractised, and not infrequently 'read at sight'. Some organists of experience and attainment are no doubt capable of giving an adequate rendering of at any rate the simpler pieces, without an intimate previous acquaintance with them, or at any rate without special practice. But for the average man to make his voluntaries little better than an exhibition of sight-reading, is surely unworthy of their purpose, if not rather insulting to the intelligence of the congregation. So, then, the first requisite is that the voluntaries should be planned beforehand like the rest of the music, and should be properly prepared before performance. A very good plan adopted in some churches is to print a list of voluntaries for the month in the Parish Magazine.

CHORALES FOR USE AT THE CONCLUSION OF EVENING SERVICE.

Now cheer our hearts this eventide.

Harmonized by J. S. Bach.



The Duteous Day now Closeth.

Harmonized by J. S. Bach.

The dute - ous day now clos - eth, Each flower and tree re -

pos - eth, Shade creeps o'er wild and wood: Let

us, as night is fall - ing, On God our Ma - ker

call - ing, Give thanks to Him, the Giv - er good. A-men.

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As to the actual choice of pieces available it should be pointed out that the supply of easy short and appropriate voluntaries is not great; and it is much to be desired that some of our leading composers would give more attention to supplying this need—remembering that the persons who most require their help are those whose technical attainments are the smallest. There are plenty of good and difficult pieces, but not nearly enough good and easy ones: and yet there is no instrument which lends itself so readily as the organ to the production of good effects by simple means.

2. *Voluntaries should be appropriate* not only to their surroundings, but as far as may be to the particular Service of which they form part. They should also, if possible, be of such a character as to appeal to the average worshipper: they should not on the one hand bore the unmusical, nor should they repel the musical. It is a great gain if they can be made in any way to reflect the teaching of the particular Service. This is often very difficult to manage, but at any rate the object can be kept in view. Few would be so thoughtless as to play a boisterous march on Good Friday, or a doleful piece on Easter Day; but the principle can be carried further: different pieces do undoubtedly suggest different moods: compare, for instance, the gloom of the small E minor Prelude and Fugue of Bach with the exuberant spirit of the D major, or the virile energy of the G minor: and it should be the aim of the organist to make the 'mood' of his voluntaries fit the 'mood' of the Service. And here we are brought face to face with a difficult question.

3. *The use of arrangements.* It can of course be argued with some degree of reason that the whole system of arrangements is inartistic: and that no music should be performed on the organ except that which was written for it. This is the view of purists on the one side, while extremists on the other side would admit into the category of music suitable

for the organ almost any composition which can be played upon it. The true view probably lies somewhere between the two. The technical side of organ arrangements has been most cleverly dealt with in two lectures to the Royal College of Organists by Professor P. C. Buck, published in the *R.C.O. Calendar* for 1915. Advice is given as to the transfer of all kinds of instrumental music to the organ. One or two short extracts will indicate the general line of thought:

'The surest way to achieve failure in any transcription is to take what was written for one instrument and play it, as it stands, on another. A musical phrase on paper is not only an idea brought to birth, but an idea stated in terms of a definite instrument or combination of instruments. No composer will admit, save in rare and accidental cases, that his idea can be transplanted to another medium without modification. And the problem before us is to discuss the conditions of such modification, to see whether it is possible to evolve any general principles as to how we may recast, in terms of the organ, music written for other instruments.'

'. . . in transcribing a passage in any particular idiom the problem before the transcriber lies in the question, "If the composer had understood the organ, and this idea had come to him in organ idiom, how would he have written it?"'

As to the principle of the transference of suitable music from other instruments to the organ, there is not likely to be very much difference of opinion except between extremists. But when we come to the question of the similar transference of vocal music, the decision is much more difficult. And yet few arguments can be adduced against the transference of vocal music that will not also apply to instrumental: the chief difference lies in the close association of words with their setting.

Any musical thought consists of two parts, the outward expression and the inward idea: and however closely an idea may be connected with its medium of expression, yet the idea itself is something separate and elemental. A phrase, for instance, comes into a composer's mind: he has not played

it, or sung it, or written it down; but the act of invention has taken place. The thing that has come into being is absolute music; the writing down, or singing, or playing, is merely giving it an outward expression communicable to others. In some cases the form of expression is so much a part of the thing expressed that the two are practically inseparable; but in other cases the absolute musical idea is of paramount importance, the medium of expression being more or less accidental. A reasonable conclusion would seem to be that the nearer a piece is to 'absolute music' and the less dependent it is upon the medium of its expression, the more suitable it is for transcription. Many instances might be quoted in support of this theory from orchestral and other instrumental examples; but perhaps it can better be illustrated by reference to vocal works. First we may compare a Bach recitative with an air, say from one of the 'Passions'. In the recitative every single note is directly connected with the words; the notes, as it were, grow out of the words; the musical phrases without the words would be almost meaningless. Therefore the transference of such phrases to an instrument, of necessity leaving out the words which are essential to it, would be fatal. But in the case of the set 'aria' it is different. The music of course expresses the general idea of the words, but the words themselves, except in so far as they furnish a clue to the music, are not of the same importance: for example, they are frequently repeated to phrases of different character: so that, however well the song as a whole may interpret the words as a whole, it cannot be said that each note is indissolubly connected with each word as in the case of the recitative. In such a case, where the musical idea of the whole is the paramount feature and the particular medium of expression is less important, the transference to the organ or some other instrument would seem much more justifiable. Compare again two types of chorus: the

short exclamatory chorus in the 'Passion', which is absolutely dependent for its dramatic significance on the words, would utterly fail of its effect if played on the organ without voices: but many of the contrapuntal choruses, as in the B minor Mass or the Church Cantatas, where though the words are truly expressed in the music they are not united in the same intimate connexion, would furnish quite satisfactory transcriptions. In further corroboration of this point the numerous cases may be noted in works of the great composers where identical music has been used for two completely different sets of words.

If we can once admit the principle of transcriptions of music associated with words, a large field is at once opened to the organist for selections of music appropriate to special occasions. There is no doubt that music exercises its most potent influence, at any rate on the musically unlearned, by association with words. Would the airs and choruses of the *Messiah*, for instance, ever have produced the impression they have made on the hearts of countless thousands, had they not been associated with perhaps the most magnificent words of the Bible? And there is no question but that the minds of ordinary people are attuned to special thoughts far more readily by means of music which they are accustomed to associate with special words, than by music which has no such association for them. So when a worshipper hears during the Service a theme which he can associate with certain words, his current of thought is turned directly to the thoughts those words suggest. Other music might possibly suggest the same thoughts, but the association with words makes the suggestion certain. What theme could be more appropriate for a voluntary on Good Friday than 'He was despised'; or on Ascension Day than 'Lift up your heads'; or on Advent Sunday than the Chorale, 'Sleepers wake'? Instances might be multiplied indefinitely. Indeed, it is not too much to say that if the organist is to be

debarred from playing anything of this kind, a great proportion of his power to help the Service by emphasizing its message is taken from him.

Of course it is not argued for one moment that it is not better that such pieces should, if possible, be sung as intended: nor, indeed, that all or the majority of voluntaries should consist of such adaptations in preference to real organ music. The only claim is that the use of such pieces, when the teaching of the Service seems to demand it, should not be deprecated or condemned on purely artistic grounds. And, after all, the criticism that may justly be passed on the choice of music for a recital in a concert-hall is not necessarily applicable to the selection of voluntaries for use in the Church Service. But as it is absolutely essential that the organ should not be treated as an imitation orchestra, and that in the transcription of instrumental pieces the object should be solely to express the inner musical idea in the terms of the organ, so it is with vocal music. The organ cannot imitate the sound of the voice: its province can only be to translate the ideas expressed vocally by the composer into organ phraseology. Why such devices as the stop called *Vox Humana* or that mechanical contrivance, akin to the concussion bellows, which disturbs the flow of wind by a series of regularly recurring palpitations, should be supposed to bear a resemblance to the human voice, is hard to imagine: but it should be clearly grasped that the conventional use of such expedients to represent voices is quite inartistic. It is a degradation of the organ to use it as a piece of mechanism to imitate sounds which are alien to it, a task in which it can be beaten on its own ground by a £5 gramophone! Fancy stops, tremulants, &c., are legitimate enough as true organ effects (if it is admitted that they are of themselves beautiful): but if regarded as imitations of other instruments or of voices the best that can be said of them is that they are a hopeless failure.

The use of themes associated with certain words brings us to the consideration of the next part of our subject—

4. *Extempore playing.* This, again, opens up a very wide question which cannot be dealt with from a technical point of view in this paper. When extempore playing is advocated in the following remarks we must assume that it can be *well done.*

The great extemporist is no doubt born, not made, but there is no greater mistake than to suppose that extemporizing cannot be studied and practised like any other form of playing. It is indeed a vital part of the equipment of every organist, for in any Church Service occasions are sure to arise where it is almost necessary, even if it is a case of only a few bars. Yet there is no department of playing which presents so many pitfalls and for which the preparation is usually so inadequate. For all but the elect it is useless to trust to the inspiration of the moment. Granted facility, imagination, and skill in extempore playing a wide field of usefulness is open to the organist: by the appropriate use of suggestive themes, as outlined above, he may construct voluntaries that are as full of teaching as many a sermon, and that touch the heart of the worshipper as deeply as the most faultless specimen of intoning. But for all its power, extemporizing is a great snare. With practice comes fluency, and with fluency comes ease. And it is often easier to extemporize a voluntary than to play written music. There is a good deal to be said for the extempore voluntary before Service: it is often difficult to find a sufficiency of suitable pieces of the right length and right character. But there is little to be said for the extempore concluding voluntary. For one thing, the considered and written thoughts of a composer are almost certain to be more edifying to the listener than the spontaneous effusions of the performer, however clever he may be. At the cathedral with which the writer is associated, ever since the

organ was rebuilt four years ago a regular piece has been played at the afternoon Service every day, and on no single occasion has its place been taken by an extemporization. Before leaving the subject of extempore a few very simple principles may be mentioned which apply equally to voluntaries or interludes or any form of improvisation: it might seem superfluous to mention them, were they not so often entirely neglected.

(*a*) Extemporize in a definite time: it is a good plan to 'count' while you extemporize.

(*b*) Extemporize in a definite key and sequence of keys; and end in the same key as you begin.

(*c*) If you cannot memorize your subjects easily, do not be ashamed to write them down.

(*d*) Besides adhering to strict time, try to give your phrases some rhythmic character of their own. If a succession of notes of exactly the same length are played on the organ, it is impossible, owing to the lack of power to accent, to determine what time they are in. Therefore strive to alternate long with short notes so that the rhythm may sound clear and definite to others as well as yourself.

(*e*) Do not use the pedals the whole time, and do not keep entirely to the middle of the key-boards.

(*f*) Do not be afraid of rests.

(*g*) Single notes and two- or three-part harmony often afford a great relief: do not make your chords too 'thick'. 'Muddiness' is one of the greatest of crimes in organ playing.

So far we have been concerned mainly with the consideration of general principles and theories. It is now necessary to consider the various uses of the voluntary or interlude in some detail, and in as practical a manner as possible.

The introductory voluntary. In some churches this consists of a piece of music played before the Service,

which may be of practically any length: in such a case the only necessary consideration is its suitability to the Service which is to follow. But very often the length of the opening voluntary is determined by certain external factors. One of the most popular of our Church 'conventions' is the use of vestry prayers: in some cases these are said quietly in the vestry and are responded to quietly by the choir; but very often the response is made chorally, or in such an audible tone as easily to be heard in the church. Now if a voluntary is being played and this is suddenly interrupted by a loud 'Amen', the effect is simply intolerable: it is utterly inartistic and to a musical person painfully irreverent. If the vestry prayers *must* be audible in the church—high episcopal authority has urged that they should not be—it cannot be too strongly insisted that the organ must be silent during their rendering. The same applies to the ringing of church bells. If the bell is audible in the church the organ ought *never* to start until the bell has ceased. Such conflicts of sounds are to the musical person perfectly hateful. In many churches it is the custom to commence the Service with a processional hymn: this may not be liturgically correct, but at any rate in those churches where the organist has not a great repertoire, where he cannot extemporize well, or where the organ is a poor one, it solves the difficulty of an opening voluntary. It is generally acceptable, and can easily be made musically effective. Yet a third possibility exists in such cases: it is for the choir and clergy to walk in in silence: this dignified custom prevails at certain Oxford Colleges and no doubt elsewhere: and the plan would have much to commend it in many churches where the musical opportunities are slight. Far better no voluntary at all than a bad one, or a good one badly played.

It is the custom in some churches to 'play over' the tunes of chants and hymns: this should never be *necessary* if there

is an efficient choir, for if the choir do not know the tune before it is time to sing it, playing it through once will certainly not teach it them. Such a practice may, however, be desirable for the humble reason of giving the congregation time to find their places. If the custom is followed it is important that the 'playing over' should be simple, correct, and unobtrusive: fancy stops, tremulants, &c., are best avoided, and it is most important that the time should be clearly set at which the subsequent music will be sung. One sometimes hears chants 'given out' at a lightning speed, at which they could not possibly be sung: or hymn tunes played over with any amount of 'expression' but absolutely no rhythm. Coming to the anthem, we find that the custom of a preliminary prelude has found its way from the cathedral to the parish church. Fortunately, it would seem, the days of the long and elaborate extempore prelude to the anthem, even in cathedrals, appear to be coming to an end: such performances, admirable though they may be in themselves, are not necessary, and tend to lengthen the Service to an undue extent. The short prelude to the anthem, if artistically conceived, is a pleasant link with tradition: but it is not necessary, and, at any rate in parish churches, should be confined within the limits of a few bars. At other places during the Service there will probably arise from time to time occasions where a few bars have to be extemporized: for instance, at the end of a hymn. These interludes should be as carefully handled as the larger improvisations. Nothing is more irritating on these occasions than an aimless succession of chords in no particular key and in no particular time. At many churches it is the custom to have soft music played during the Communion of the people. Here is a golden opportunity for the organist to play some of the soft and simple Chorale Preludes of Bach and other writers: or a suitable extempore on some suggestive theme may be most appropriate here:

though perhaps best of all is a softly sung unaccompanied hymn, with long silences between each verse. Only those who have tried this can realize the value of occasional silence in our Services.

The concluding voluntary, from the point of view of the soloist, affords the greatest opportunity in the Service. Here is a real chance for executive skill. As elsewhere there is no place for personal display—for above all things the true church organist should aim to focus the attention of the congregation on the spirit of the Service as a whole, and not on himself or his instrument: but here at least he may give the best of his powers as his contribution to the worship, and may use the full resources of his instrument to the glory of God. The choice of concluding voluntaries is only limited by their suitability to performance in church. Practically the whole of the works of the great writers for the organ are available, and there can be no possible objection to the finest pieces being chosen if they can be performed adequately.

It is very important that the concluding voluntary should not start immediately at the end of the Service. Nothing causes a greater jar than to hear a brilliant finale started almost before the last words of the Blessing have died away. The best plan is to allow a few seconds' absolute silence after the Blessing: then to play softly till the choir have left the church. If the vestry prayers are audible the organ must cease entirely while they are being sung, and the voluntary may then start. In any case the violent contrast between the last words of the Blessing and the loud start of the voluntary must be avoided at all hazards.

It should not be forgotten that the final voluntary gives the only practical chance to many people of becoming acquainted with the literature of the organ, and that the selection of pieces should be representative and educational.

Variety should be aimed at, and the choice should not be restricted to one style. It must never be forgotten that the ordinary congregation comprises people of many different tastes, and the organist should try in turn to suit all tastes except the bad. Too much severe music is therefore to be avoided, as well as an undue amount of 'fancy work': it is useless to alienate those whom you wish to teach.

In many churches it is the custom to give a short recital after the Sunday Evening Service: this is an excellent plan —beneficial to the organist and interesting to the congregation. If the programmes of these recitals are well arranged they may become quite a powerful musical force. They should of course be based primarily on pure organ music, but under certain circumstances arrangements are not only quite allowable but even desirable. Many of those who attend such recitals are not regular concert-goers and may have no opportunity at all of hearing a good orchestra. Surely it is better that they should become familiar with such works as the slow movements from some of Beethoven's symphonies or the Prelude to 'Parsifal' or other great classics, even through an organ arrangement, than that they should never hear them at all. Perhaps in places where good orchestral music is easily to be heard there is little reason for playing arrangements, but in other places they are justified by their educational value. Then certain very beautiful works are so seldom to be heard in their original setting that they are likely to be almost unknown or forgotten unless they are kept alive by transference to the organ. Such things as the slow movements from many of Haydn's symphonies, or Handel's overtures, to mention obvious examples, are seldom to be heard on the orchestra —and they make excellent organ pieces. At the same time it is necessary to enter a word of protest against the indiscriminate use of orchestral pieces as organ voluntaries. Certain popular selections from Wagner, for instance (though in

themselves playable to some extent on the organ) are about as unsuitable in connexion with a Church Service as anything can be.

The responsibility of the organist for the purely instrumental music in the Service, apart altogether from the choral portion, is tremendous. To avoid pitfalls requires the utmost tact, the greatest readiness, a good technical equipment, and a fine sense of fitness. By his success in these matters it is possible for the organist to do very much towards inducing a true spirit of reverence into the whole Service: by his failure he can strike a jarring and distracting note which may for some people ruin everything. This matter of solo playing, then, is not to be passed over lightly or treated as of comparative unimportance. It should be regarded as one of the highest and most important functions of the organist, and should receive proportionate consideration and preparation.

The organist has it in his power to make or mar the whole of the music of the Service: if he is careless or slovenly in the matter of his voluntaries he will at least miss a great opportunity; if he always treats them with the attention and care that they deserve, he will acquire an influence for good which it is beyond his power to estimate.

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ANTHEMS

BY

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ANTHEMS

WHAT is an anthem, and how did the word acquire its modern significance? These questions, especially the latter, cannot be answered in a moment. All that can be attempted here is a brief setting forth of some of the evidence.

Clearly there is some connexion between the antiphon (Lat. *antiphona*) and the anthem.

The word antiphon has several meanings; for our present purpose we need consider only the following:[1]

About the fourth century A. D. we find that the antiphon is recognized as a short text sung to a solo melody before a psalm[2] and repeated after each of the verses performed by alternate choirs.[3] The intimate musical relation thus created between antiphon-melody and psalm-melody persisted through the subsequent development of the *cantus antiphonus*. This development was in the direction of simplification and shortening, and followed two separate lines. Either the antiphon came to be sung only at the beginning and end of a psalm (or group of psalms), as is the case in the psalmody of the Daily Office; or the psalm itself was reduced to a single verse, as, for example, in the Introit. The latter process was carried still further, and ultimately the psalm disappeared altogether, leaving the antiphon-melody as an independent composition, as is the case with many Processional antiphons.

[1] For further information as to the history of the Antiphon from both its liturgical and its musical aspects, see article 'Antiphon' in Grove's *Dictionary of Music and Musicians* (2nd ed.); Procter and Frere, *A New History of the Book of Common Prayer*; P. Wagner, *History of Plain Chant*, chap. ix (Eng. trans. of 2nd edition, Plain Song and Med. Music Soc.); Gevaert, *La Mélopée antique dans le Chant de l'Église latine.*

[2] A term including the Biblical Canticles.

[3] This custom is still found in certain cases: unaltered in the case of *Nunc dimittis* as sung at Candlemas in the Roman Rite (Grad. Rom. 2nd Feb.); and in a modified form in the case of the Invitatory Psalm.

Of these psalmless antiphons one special group is of immediate interest to us, viz. the group of 'Anthems of Our Lady' ('Alma Redemptoris,' 'Salve regina,' &c.), one of which was sung daily at the end of Compline,[1] in a position exactly corresponding to that in which the rubric of our present Book of Common Prayer directs 'the Anthem' to be sung at Evensong, after the Collect 'Lighten our darkness'.

There is evidence that before the middle of the sixteenth century free compositions of a contrapuntal character were sung at this point in the Service. In the Bishop of Rochester's Injunctions, 1543,[2]

'Yt ys ordered that the prests clarks and Choristers with the Master of the Choristers shall syng . . . euery holyday in the yere an Anteme in prycksong immediatly that Complayn be fully done & ended.'

A further stage is exhibited in the Royal Injunctions for Lincoln, 1548:[3]

'They shall fromhensforthe synge or say no Anthemes off our lady or other saynts but onely of our lorde And them not in laten but choseyng owte the best and most soundyng to cristen religion they shall turne the same into Englishe settyng therunto a playn and distincte note, for euery sillable one, they shall sing them and none other.'

The custom thus long established was allowed and authorized by Elizabeth's Injunctions of 1559:[4]

'Item, because in divers collegiate and also some parish churches heretofore there have been livings appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable science of music has been had in estimation, and preserved in knowledge; the queen's majesty neither meaning in any wise the decay of anything that might conveniently tend to the use and continuance of the said science, neither to have the same in any part so abused in the church, that thereby the common

[1] Possibly as early as the middle of the thirteenth century. Maskell, *Mon. Rit.* iii. 74 (note 11).

[2] Frere, *Use of Sarum*, ii. 235.

[3] Bradshaw and Wordsworth, *Lincoln Cath. Statutes*, iii. 592.

[4] Gee and Hardy, *Documents illustrative of English Church History*, p. 435.

prayer should be the worse understanded of the hearers, wills and commands, that first no alterations be made of such assignments of living, as heretofore has been appointed to the use of singing or music in the church, but that the same so remain. And that there be a modest and distinct song so used in all parts of the common prayers in the church, that the same may be as plainly understanded, as if it were read without singing; and yet nevertheless for the comforting of such that delight in music, it may be permitted, that in the beginning, or in the end of common prayers, either at morning or evening, there may be sung an hymn, or suchlike song to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence [i.e. sense] of the hymn may be understanded and perceived.'

In the First Prayer Book of Edward VI (1549), in the 'Ordre for the Visitacion of the Sicke', the rubric appears 'Addyng this Anthem', immediately before the well-known words 'O Saveour of the world . . .'.[1] Also, in the same book, in the order of service for 'The Firste Daie of Lente, commonly called Ashe Wednisdaye', appears the rubric 'Then shal this antheme be sayed or song', immediately preceding the words 'Turne thou us, good Lord'. In the Second Prayer Book of Edward VI (1552) the word 'anthem' has disappeared in both contexts. In the corresponding places in Queen Elizabeth's Prayer Book (of which there are two versions, one in English for ordinary use, the other in Latin for the more learned), the English version corresponds to the Second Prayer Book of Edward VI, but the Latin version retains the word 'Antiphona' in each connexion, as the Latin equivalent of the word 'Anthem'. In the present Book of Common Prayer (1662) appears for the first time the well-known rubric 'In Quires and Places where they sing, here followeth the Anthem'. Thus the Latin *antiphona* seems to have passed into the English Prayer Book, (as Dr. Frere observes,) not in connexion

[1] 'O Saviour of the world . . .' seems to be the one instance of a true antiphon retained in our Book of Common Prayer.

with the psalmody, but in the form of an independent musical composition in parts. It must be remembered that 'the Anthem' does not replace nor in any way represent the 'Office Hymn'.

So much for the origin of the anthem. But there is another form of church music intimately connected with the anthem—the motet. What are its distinctive features? Thomas Morley, in his celebrated *Plaine and Easie Introduction to Practical Musicke* (printed in 1597), has the following passage, which is interesting in more ways than one: 'A Motet is properly a song made for the Church, either upon some hymne or Antheme,[1] or such like, and that name I take to have been given to that kind of musick, in opposition to the other which they called *Canto Fermo*, and we commonly call plain song: for as nothing is more opposite to standing and firmnes than motion, so did they give the Motet that name of moving, because it is in a manner quight contrairie to the other, which after some sort, and in respect of the other standeth still. This kind of all others which are made on a ditty, requireth most art, and moveth and causeth most strange effects in the hearer, being aptly framed for the dittie and wel expressed by the singer: for it wil draw the auditor (and especially the skilful auditor) into a devout and reverent kind of consideration of him for whose prayse it was made. But I see not what passions or motions it can stir up, being sung as most men doe commonlie sing it: that is, leaving out the ditty, and singing onely the bare note, as it were a musick made onely for instruments, which will indeede shew the nature of the musick, but never carry the spirit and (as it were) that lively soule which the ditty giveth: but of this enough. And to return to the expressing of the ditty, the matter is now come to that state that though a song be

[1] Doubtless referring to the words or melody, or both, of the plainsong hymn or antiphon.

never so well made and never so aptly applyed to the words, yet shall you hardly find singers to expresse it as it ought to be: for most of our Church men, (so they can crie louder in the quier than their fellowes) care for no more; whereas by the contrairie, they ought to study how to vowel and sing cleane, expressing their words with devotion and passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holy things. But this, for the most part, you shal find amongst them, that let them continue never so long in the church yea though it were twentie years, they wil never study to sing better than they did the first day of their preferment to that place; so that it should seeme that having obtained the living which they sought for, they have little or no care at all either of their owne credit, or wel discharging of that duty whereby they have their maintenance.'

The Motet seems in general to have been a composition for church use with Latin words, whereas the title 'Anthem' connotes the use of English words.[1] It is not always easy to distinguish between motets and anthems, since certain works by sixteenth-century English composers appear to have been written to Latin words, which were afterwards translated into English to suit the requirements of the reformed English Liturgy. Several composers of the Elizabethan period, notably William Byrd, composed both motets (with Latin words) and anthems (with English words) during the time of transition, for each form of service.

Now can we formulate any test or tests that will differentiate the noblest type of anthem from that which is commonplace or bad? Most people who have thought about the matter are agreed that such differentiation is

[1] For further information about the origin and history of motets, see the exhaustive article by the late Mr. Rockstro in the 2nd edition of Grove's *Dictionary*.

necessary. Let us apply the same reasoning which we use with regard to any other form of composition that has to do with the setting of words to music.

The true composer, first of all, will choose words which have strength and meaning for us human beings; and in doing so, he must feel that he has the necessary literary training and musical gifts which will enable him, in the first place, fully to grasp the spirit and rhythm of the words, and next, by means of his music, to intensify their meaning. That the composer should realize the rhythm and accentuation of the words which he proposes to set to music is a first principle. False accentuation is one of the most irritating faults of the inexperienced or bad composer. (It must be admitted, in this connexion, that the unintelligent pointing of the Psalms and singing of hymns which is still common in churches produces so many glaring false accents weekly and even daily, that most listeners get their ears blunted and soon accept false accentuation almost as part of the Church ritual.) From the musical point of view, another test of a good anthem, as of a good hymn-tune or any piece of vocal music, is the movement of the voice parts. All the parts—treble, alto, tenor, and bass—should have musical scope. Why, for instance, should the treble part have the monopoly of that essential factor in music, melodic interest? Why should altos or contraltos, tenors and basses, be compelled to sing parts which are really unfit for human consumption, merely because, through no fault of their own, Nature has decreed that they are not to possess treble voices all through life? The greatest composers usually have melodic interest even in their harmonic effects. Take for instance this extract from that little masterpiece of devotional tenderness, of musical strength and originality, by Henry Purcell—'Remember not, Lord, our offences':[1]

[1] Only anthems which are published in cheap octavo form are (designedly) quoted in the course of this paper.

Ex. 1. PURCELL.

1st Treble. nei - - ther take Thou

2nd Treble. but spare . . . us, good

Alto. nei - ther take Thou ven - geance of our sins,

Tenor. (8ve lower.) nei .

Bass. nei - - ther take Thou ven - geance of our

ven-geance of our sins, nei - ther take Thou

Lord, nei - ther take Thou ven - geance of our sins, good Lord,

but spare . . . us, good Lord, nei-ther

- ther take Thou ven-geance of our sins, good Lord, good

sins, but spare .

ven-geance of our sins, but spare . . us, good Lord, nei .

nei - ther take Thou ven-geance of our sins,

take Thou ven - geance of our sins, nei - ther

Lord, nei . ther take Thou ven-geance of our

. . us, good Lord, nei - . ther take Thou

- - ther take Thou ven - geance of our sins, but spare . .

nei - - ther take Thou ven - geance of our

take Thou ven - geance of our sins, good . . . . . .

sins, but spare . . . us, good

ven - geance of our sins,

. . us, good Lord, spare . . us, good Lord.

sins, but spare . . us, good Lord.

Lord, but spare . . us, spare . . us, good Lord.

Lord, but spare us, good Lord.

but spare us, good Lord.

Only one instance has been chosen to illustrate this particular point, but it could be multiplied fiftyfold from Purcell's anthems alone. To be able to write real and not sham voice parts, and to be able to hear them when they are sung, implies education both in the composer and the listener. Those who can hear only the top part in an anthem, or in any other piece of good music, have not gone very far in musical appreciation. It is fatally easy both to write and to listen to an anthem which consists of a commonplace tune in the treble part, simply, even baldly harmonized in four parts. But is such a production worthy

of the words to which it is set, or of the place in which it is sung? Does it lift the listener out of everyday surroundings to a higher plane? If not, surely it has not been worth while. A feeling akin to despair is produced in the mind of an intelligent and devotional listener at hearing the public recital by a choir of some passage from the Old or New Testament, redolent of deep thought and fine diction, set to commonplace or trivial strains, which bear the mark of an illiterate and inartistic mind in every bar. The result is called an anthem; and the intelligent listener (there are many such) is conscious all the time that the anthem should be, musically at any rate, one of the great moments of the Church Service.

Education then is required from the listener as well as from the composer. If music is to have its place in the Church Service, clearly it must be the best that can be found; and the listener should learn to understand and appreciate it. We must not be satisfied until the congregation in church, as well as the audience in the concert-room, is content only with music that is rational, sincere, and, in some sense at least, inspired.

Let us now survey some of the work of the greatest composers of the anthem, from its earliest days to the present; and in so doing, let us realize that a fine anthem, like any other piece of music which serves to intensify noble words, is never out of date.

In no period of the world's output of music, it is safe to say, has the artistic spirit shown itself more vital than in the motets, anthems, and madrigals of the sixteenth and early seventeenth centuries. During those years the climax of pure vocal music was reached. The part-writing appeals to the singer and listener alike; for never were composers more inspired to give all the voices melodic interest, or to bring out the spirit and meaning of the words which they

set. Nevertheless, insight and care are needed in these days for the interpretation of the music of that era. Some historical knowledge is called for, without which the effectiveness of modal writing, with its accompanying feature of rhythms that are frequently foreign to the later system of bars, cannot adequately be realized. Those who find it difficult to grasp the significance of modal scales and free rhythms will find the study of folk-songs very helpful towards the understanding of sixteenth-century music.[1]

The chief composers of motets and anthems in the sixteenth century were Christopher Tye, Thomas Tallis, Robert Whyte, Orlando Gibbons, Richard Farrant, and William Byrd. Their writings are many; but no cathedral or church can afford to neglect works so accessible and so worthy of a place in our Church Service as

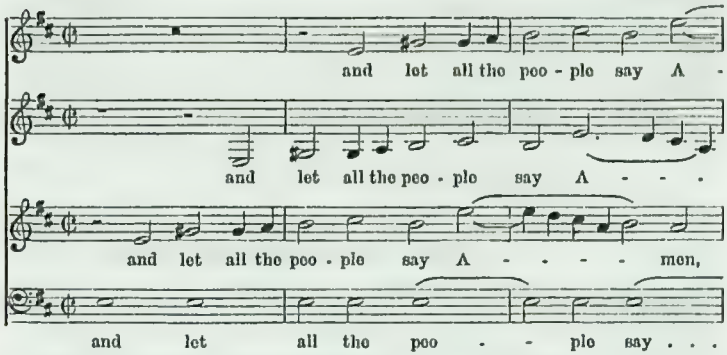
'O Lord of hosts.' } TYE.
'I will exalt Thee.' }
'Lord, for Thy tender mercy's sake.' School of Tye.
'Hear the voice and prayer.' }
'All people that on earth do dwell.' }
'If ye love Me.' } TALLIS.
'I call and cry.' }
'O Lord, give Thy Holy Spirit into our hearts.' }
'O praise God in His holiness.' WHYTE.
'Blessed be the Lord God of Israel.' }
'Almighty and everlasting God.' }
'Hosannah to the Son of David.' } GIBBONS.
'This is the record of John.' }
'O Thou, the central orb.' }
'Call to remembrance.' } FARRANT.
'Hide not Thou Thy face.' }

[1] For further discussion of the proper interpretation of Elizabethan church music, the reader is referred to No. 3 of the Occasional Papers issued by the Church Music Society.

'Bow Thine ear.'
'Sing joyfully unto God.'
'The souls of the righteous.' } BYRD.
(Justorum animae.)

The anthems of this period should usually be sung without accompaniment. Organ support, however, may be given in modern times to those choirs which need it. The examples which we have just considered, with the exception of Gibbons' 'O Thou, the central orb', which has passages for solo voices, are all for full choir throughout, and are technically known as 'full', as distinct from 'solo' or 'verse' anthems. 'Solo' anthems contain parts for one or more solo voices: 'verse' anthems introduce duets, trios, quartets, or other combinations of solo voices: these two varieties of the anthem-form usually have movements for the full choir. For an illustration of typical sixteenth-century writing, we may quote the final bars from Gibbons' 'Blessed be the Lord God of Israel'—one of the most inspired short anthems ever written. Notice how the lovely little melodic phrase rises and falls in each part in turn, the tenors above the altos, and the basses above the tenors, the trebles soaring far above the rest, until all the voices sink into a cadence of sheer beauty.[1]

Ex. 2. O. GIBBONS.



[1] Gibbons was fond of elaborating a melodic phrase on the word 'Amen' as a final cadence to his anthems. A fine example is to be found (in five parts) at the end of 'O Thou, the central orb'.

men, A - men,

- men, A - - - men, A - - -

A - - - - - - men, A - - - - - -

. . . A - - - - men, ... A - -

A - - - - - - - - - - - - - - -

- - - - - - - - men, A - men, A - - -

- - - men, A - - - men, A - - - - -

- - - men, . . . A - - - - - -

- men, A - - - - - - - - - - - men.

- - - - - - - men, A - - - - - men.

- - - men, A - - - - - - - - men.

- - - - - men, A - men.

In passing to the anthems of the second half of the seventeenth century and the early part of the eighteenth, we find changes of style and treatment. It must be remembered that the Puritan movement had destroyed organs and cathedral music-books, and had abolished the offices of

organist, choirman, and choirboy. The Restoration gave new life to music, sacred and secular. But Charles II, though in complete sympathy with the rehabilitation of the musical part of the Church Service, did not care for the music of Tye, Tallis, Gibbons, Byrd, and their contemporaries. His long sojourn in France had led him to prefer the types of music which he had heard in French court circles, and he encouraged his young composers to write in this style. Readers of *Pepys's Diary* will find many allusions in that work to the church music of the time. Modal influences disappear, and accompaniments for orchestra are introduced;[1] though many anthems of the period are for voices and organ only. Solo and verse anthems predominate. The decay of the great English sixteenth-century school of composers is curiously commented on by the Rev. Arthur Bedford, Chaplain to the Duke of Bedford, in his famous tract on *The Great Abuse of Music*, written in 1711. 'Our antient Church Musick', he writes, 'is lost, and that solid grave Harmony fit for a Martyr to delight in, and an Angel to hear, is now chang'd into a Diversion for Atheists and libertines, and that which Good Men cannot but lament. Everything which is serious, is call'd in Derision, The old Cow Path, and reputed as dull and heavy.'

Such jeremiads as these, sincere and interesting as they no doubt are, nevertheless need some scrutiny, especially as more recent historians and writers upon seventeenth-century music are inclined to stigmatize the influence of Charles II and the French music of his time as deleterious or frivolous. Is such a view sound criticism? Lully, for instance, wrote much music to sacred words, as well as secular music; but the former is little known, except among certain enthusiasts in Paris, who have recently re-discovered

[1] These orchestral accompaniments can always be reproduced in modern times for special occasions. But no doubt the average choirmaster will find it more convenient to avail himself of the organ arrangement which is always accessible in modern cheap editions.

it, just as we in England are re-discovering the music of Purcell. Such church music, typical of its time, is no doubt quite different in spirit from the English church music of the sixteenth century, but it is nevertheless dignified and impressive. Henry Purcell, as we may now learn, seems to have acquired the best characteristics of its technique and to have incorporated them into his own style. Purcell was too great a man to be a mere copyist. His own individuality was strong enough to assert itself in all his more mature work; and we must not forget that he stands for his own era (just as Tallis, Battishill, S. S. Wesley and others, stand for their particular eras) as the musician who was saying new things to his own people, and saying them in the finest possible manner, whether in church music, in songs, in purely instrumental music, or in music for the stage.

There were, of course, other composers, especially of church music, flourishing in Purcell's time. Anthem-writers such as Purcell's masters, Pelham Humfrey and John Blow, as well as Matthew Locke, Michael Wise and Jeremiah Clarke, are well worthy of study: they are representative men of an important era in the history of church music. Locke's neglected anthem 'When the Son of man shall come in his glory' (not long ago published by the Church Music Society) is a very fine specimen of seventeenth-century writing. When once the principle has been grasped that the bar-lines are a guide for the eye only and not for the ear, this work will prove to all listeners alike one of the most striking and beautiful of our great English anthems. The eloquent declamation, the fidelity of the music to the pathos of the words and to every detail of accentuation, is masterly and convincing.

If for the moment we consider Purcell's anthems in some detail, we cannot help being impressed by one or two salient facts: first, the profusion, originality, sincerity, and widely expressive range of this part of his creative output;

and second, the astonishing neglect and comparative ignorance of his church compositions in his own country. With regard to his anthems, at any rate, the excuse cannot be that they are inaccessible; for at least twenty of them are published in cheap octavo editions, and a demand for the rest (many of which still remain in more expensive editions) would no doubt quickly produce complete publications in ordinary vocal score. Purcell's anthems meet many of the needs of the English church seasons and festivals. We will mention but a few of the accessible anthems for various occasions: the words will indicate the suitability of each anthem for church needs:

'Remember not, Lord, our offences.'
'Let my prayer come up.'
'O Lord God of hosts.'
'O God, Thou art my God.'
'Rejoice in the Lord.'
'O sing unto the Lord.'
'O all ye people.'
'Thou knowest, Lord, the secrets of our hearts.'

'Thou knowest, Lord,' and 'Man that is born of a woman'[1] are, of course, settings of some of the words from the Burial Service. William Croft, whose impressive music for the sentences in the Burial Service is contained in his *Musica Sacra*, thus alludes to Purcell's setting of 'Thou knowest, Lord, the secrets of our hearts': 'The reason why I did not compose that Verse a-new (so as to render the whole Service entirely of my own composition) is obvious to every Artist.'

Both in the first excerpt given (Example 1 on page 9) and in the following quotation (Example 3) from the anthem 'Praise the Lord, O my soul', we see instances

[1] This very fine and most expressive piece of music is not yet, unfortunately, published in cheap octavo form.

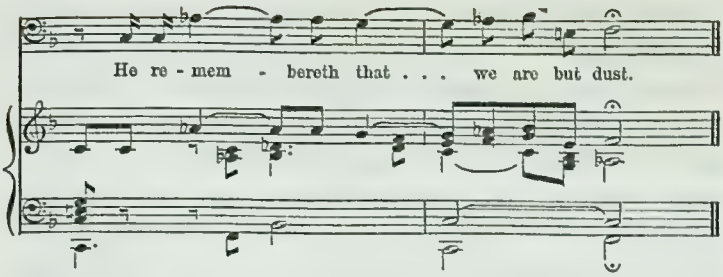
Ex. 3. PURCELL.

Yea, like as a fa-ther pi - tieth his own . . chil-dren,

ov'n so, so . . . is the Lord mer-ci-ful un -

- to them that fear Him. For He knoweth where-of . . we are made,

He re-mem - bereth that we are . . . but dust,



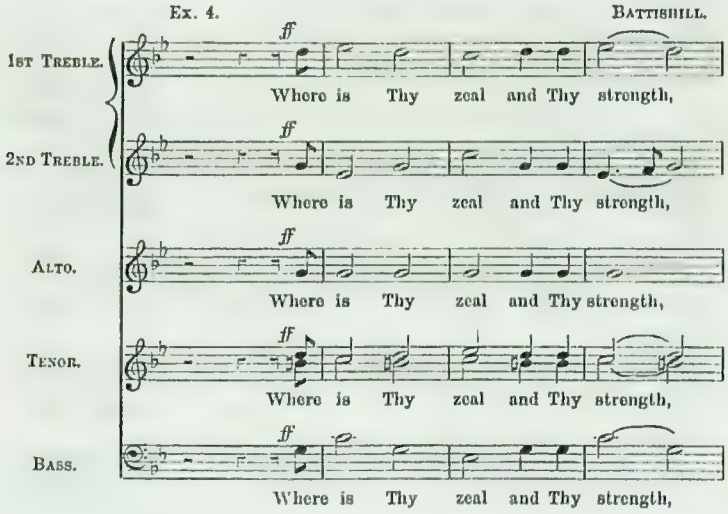
of Purcell's fine instinct for declamation. In the first case (Example 1) notice the perfect setting of the words, as regards stress, rise and fall of the voice, combined with beauty of melodic outline in each voice part. Both melodic phrases—that to 'neither take Thou vengeance' and also that to 'spare us, good Lord'—are admirable from the point of view of absolute music. But more than that: each musical phrase rises or falls where the voice of a good reader would rise or fall: the accented word receives its due musical stress, the unaccented words have their subordinate share in the musical phrase. Further, the resultant effect is strikingly original, from the point of view of the twentieth as well as of the seventeenth century: the harmonic basis of the contrapuntal scheme is most poignant and moving: we feel the work to be that of a master-mind, guided by a sure instinct both for beauty and for dramatic truthfulness. The same considerations apply to our second extract (Example 3), in this case a passage for a solo voice. Again mark the unerring declamation; the impressive melodic drop at the word 'pitieth' and also at the words 'but dust'; the beautiful little 'note-group' on the second syllable of 'whereof'; and lastly, the entire absence of mawkishness or false sentiment in a most expressive piece of tender writing. These two instances comprise but a few typical bars drawn from a deep and comparatively unexplored mine of inspired anthems by one composer.

William Croft and Maurice Greene, with perhaps William

Boyce, are the anthem-composers who stand out during the Handelian period. Croft was the senior of the three, and was composing before the full force of Handel's personality was felt in this country. The writings of the other two, especially those of Greene, show the influence of Handel more directly. The anthems of all three composers are unequal, and, as a whole, have not the consistent dignity which stamp the compositions of their Elizabethan forerunners. Greene undoubtedly was a great musical genius; but his music, in common with that of the other church-composers of his age, betrays at times a certain triviality which is especially noticeable in the curious trick of writing for two voices in thirds—a mannerism which is apt to become wearisome. A fair number of Greene's and Croft's best anthems still await publication in a cheap form. Nevertheless, there are several fine works in accessible editions by both composers which should be heard regularly in our churches. Greene's 'Arise, shine, O Zion', containing the beautiful treble solo 'The sun shall be no more thy light by day', and his massive setting of 'God is our hope and strength', with the wonderful and dramatic effect of the choral writing at the words 'Though the earth tremble', are unsurpassed in anthem literature. Again, the impressive setting of the solemn words 'Lord, let me know mine end' must be ranked among the really great things in music: the pulsating march-like rhythm which persists throughout is certainly a stroke of genius. Croft's 'Put me not to rebuke', and Boyce's 'By the waters of Babylon' will serve as examples of their respective styles. Both works are dignified and finely expressive of the words.

The two most prominent anthem-composers of the later Georgian period were Jonathan Battishill and Samuel Wesley. Battishill's 'Call to remembrance' and 'O Lord, look down from heaven', with Wesley's Latin motets such

as 'In exitu Israel' and 'Exultate Deo' (both now published with English words for ordinary church use), stand out as landmarks during a time when English church music showed some signs of complacency and even of triviality. Wesley's motets reveal his assiduous study of the works of J. S. Bach: his writing is broad and contrapuntal. Battishill, in his powerful setting of 'O Lord, look down from heaven', reaches great heights. His writing reflects the spirit of the sixteenth century, intensified by the wider harmonic range of his time. A strong and thoughtful individuality marks the setting throughout. The anthem is full. It begins in four parts, with a simple and beautiful musical phrase, which plaintively climbs through the different voices. As the words grow stronger in their appeal ('Where is Thy zeal and Thy strength, Thy mercies towards me?') the music also becomes more forceful and broadens slowly into five, six, and finally seven parts. The ending is most impressive, and must be quoted here:



f

Thy mer - cies to - wards me,

f

Thy mer - cies to - wards me,

f

Thy mer - cies to - wards me,

f

Thy mer - cies to - wards me,

f

Thy mer - cies to - wards me,

1st Treble.

Thy mer - cies to - wards me?

2nd Treble.

Thy mer - cies to - wards me?

1st Alto.

Thy mer - cies to - wards me?

2nd Alto.

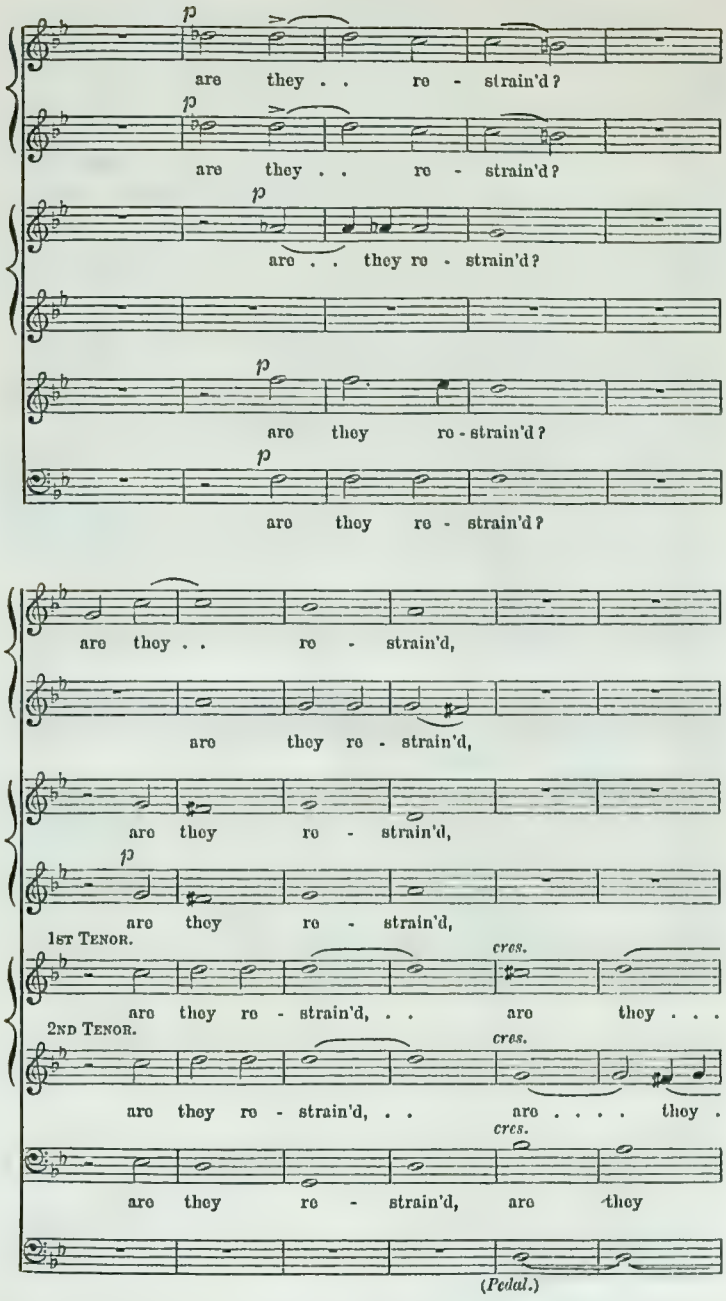
Thy mer - cies to - wards me?

Tenor.

Thy mer - cies to - wards me?

Bass.

Thy mer - cies to - wards me?


p
are they . . re - strain'd?
p
are they . . re - strain'd?
p
are . . they re - strain'd?
p
are they re - strain'd?
p
are they re - strain'd?
are they . . re - strain'd,
are they re - strain'd,
are they re - strain'd,
p
are they re - strain'd,
1st Tenor.
cres.
are they re - strain'd, . . are they . . .
2nd Tenor.
cres.
are they re - strain'd, . . are . . . . they .
cres.
are they re - strain'd, are they
(Pedal.)

mf cres.

are they

mf cres.

are they . . .

mf

are . . they

cres.

are they . . . re - strain'd, . . are they . . .

. . re - strain'd, re - strain'd, . . are they

. . re - strain'd, re - strain'd,

re - strain'd, are they re - strain'd . .

f

re - strain'd, are they . . . . re -

f

. . . re - strain'd, are they . . . . re -

f

re - strain'd, are they re - -

f

. . . re - strain'd, are they re - -

f

re - - strain'd, ... re -

f

are they, are they re . -

f

. . re - strain'd, are they . . . . . re -

dim.

- strain'd, ... re - strain'd, ...

dim.

- strain'd, ... re - strain'd, ...

dim.

- strain'd, ... are they re -

dim.

- strain'd, ... are they re -

dim.

- strain'd, ... are they re -

dim.

- strain'd, ... are they re -

dim.

- strain'd, ... are they . . . . . re -

1st & 2nd Trebles. *rall. e dim.*

p

. . . . . are they . . . . . re - strain'd?

1st Alto.

p

- strain'd, . . are they . . . . . re - strain'd?

2nd Alto.

p

- strain'd, . . are they re - strain'd, . . re - strain'd?

1st Tenor.

p

- strain'd, . . are they re - strain'd? . . . . .

2nd Tenor.

p

- strain'd, . . are they re - strain'd, . . re - strain'd?

Bass.

p

- strain'd, . . are they re - strain'd? . . . . . .

Notice particularly the two magical silent bars, and the sudden introduction of D flat at the words 'Are they restrained?' Then observe the gradual *crescendo* (heightened by the bass voices, in their most telling register, above the tenors) until a climax is reached where the *forte* marks occur. After that the tremendous fervour of the appeal dies away to a quiet ending. The effect is dramatic in the extreme, yet the bounds of true church music are never violated. It is one more example of the dignity and wide scope of counterpoint as distinct from mere harmonic effects. Music which is fundamentally and structurally contrapuntal sounds fuller and finer, especially in the building up of a climax, than that which is conceived on purely harmonic (and therefore monodic) lines; and no more fruitful field for illustrations of this principle can be found than the best types of anthem which have been already cited.

Among early Victorian writers of anthems the chief are Thomas Attwood Walmisley, John Goss, and Samuel Sebastian Wesley. Walmisley's and Goss's anthems are too well known to need quotation here. Wesley's creative genius found its outlet mainly in anthem-writing. In such works as 'Thou wilt keep him in perfect peace', 'Thou Judge of quick and dead', and 'Wash me throughly from my sins', we find the working of a mind perhaps more original than that of any anthem-writer since the death of Purcell. In his setting of the solemn words 'Wash me throughly from my sins', Wesley dared much; but his fine instinct triumphed. In this anthem he reached a height of dramatic poignancy which has led more than one unsuccessful imitator astray.

Of living composers there is no need to write, except to express the fervent wish that all, and not merely a few, of the most earnest and best-equipped composers of our day would imitate their illustrious brothers of the sixteenth and seven-

teenth centuries, and enrich the churches as well as the concert-rooms of their own country with music of lasting merit. The purpose of this paper has been to show some of the greatness of the past. We should hold fast to the traditions of those great anthem-writers. But surely we should also live in and work for our own time. In secular music we have now composers in whom new and vital impulses seem to be working. Can we say the same of our church music? Apart from an occasional isolated instance of a fine anthem by a living composer, can any one truly assert that any sort of fresh life has been infused into the anthem-form since the death of S. S. Wesley? The great anthems of the past are still to a large extent neglected in our churches and our cathedrals. What takes their place? The answer to this question might be, 'The best work of the greatest composers of the day'. But would it be true? Progress for the moment then seems, curiously enough, to mean chiefly reversion to the past. Let us hope that a great school of modern British composers may arise and flourish, to put new vigour into this part of our national music. Meanwhile, let us look forward to the time when clergy, organists and choirmasters, and also congregations, will be combined to ensure one end in every church in the land—that when music is in hand, only the finest works of every period shall be rendered. This seems at first sight a counsel of perfection. But on consideration, the task will not be found impossible by even humble workers. Education and enthusiasm are the chief necessities. With the help of these two driving forces, notable results can always be achieved.

∴ The CHURCH MUSIC SOCIETY has issued two lists of Anthems which are recommended for use in Divine Service. The first contains Anthems suitable for Advent, Christmas and Epiphany, Palm Sunday and Easter, and Harvest and General Thanksgiving; the second, Anthems suitable for Lent and Seasons of Penitence, Whitsuntide, Trinity, Dedication and Commemoration Festivals. The Anthems are classified according to the degree of difficulty. They are all readily accessible, and in every case the price and the name of the publisher are appended. These lists may be obtained, price 2*d.* each, from Mr. Humphrey Milford, Amen Corner, London, E.C.

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Church Music Society

OCCASIONAL PAPERS, NO. 8

The Choral Foundations in the Church of England

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To H. and his Choristers,

in memory of many happy hours spent in an organ-loft, or thereabouts.

I

PRELIMINARY CONSIDERATIONS

'In Quires and Places where they sing, here followeth the Anthem.' No composer, we believe, has set this theme to music; no preacher descants on it from the pulpit; no conductor of 'retreats' uplifts his baton to weave variations around it for the exercise of pious souls. Yet how rich it is, how steeped in meditation, how full of solemn melody and harmonious peace! To make a defence of those places where they sing, and of those who sing there, might well seem superfluous, were it not for certain ominous facts. Now it is the suppression, or threatened suppression, of a choir-school; now a reduction in the number of singers; now the disappearance of choral Mattins from a cathedral or a college chapel; now, perhaps, only a distant grumbling and muttering about needless luxuries and superfluous expense. While the immediate urgency of these troubles may be due to transient difficulties arising out of the war, their true origin must be sought in tendencies of older date. Always, and perhaps inevitably, it has been the temptation of the Church to allow its eternal message to assume the form most agreeable to the thoughts and manners of the passing age. Such a policy of accommodation is, indeed, defensible enough when it signifies only that truth can be expressed in various language, or that a life once appropriate to the cloister must be remodelled to suit the market-place or the camp. What is not defensible is to bow down to popular idols, not even when the ranks of the worshippers are crowded with clergymen justly reputed to be up to date.

Now, the two great idols of the last hundred years or so have been democracy and economics. Democracy we call

an idol, not from any desire to sing the praises of despotism, but because the cult of a certain (or uncertain) form of government has passed into the strange belief that all questions, human or Divine, can be rightly determined by the vote of the majority. Upon economics we bestow the same dishonourable title, because the economic interpretation of life is the one that pretends to tell you most about the meaning of 'value', but actually tells you least. From these two prevailing aberrations of the mind arises, not the whole, indeed, but a great part of the impulse to attack the choral foundations and the type of musical service associated with their existence. And here let us be careful to make no disguise of the facts. The 'cathedral service' is quite indefensible on democratic principles (as many understand them), or on ordinary economic grounds. If you make it congregational, you destroy its meaning; if you make it cheap, you make it bad. Its defence can only be the defence of the alabaster box of ointment, and assuredly it might be sold for many hundreds of pence and given to the poor. Meanwhile, the need of money in the Church of England for many admirable objects is great and urgent. Why not, then, dispense with the luxuries and thus make provision for the necessary goods? Well, it all turns on this question of value. But, first, let us get a little clearer about the preliminary points. The Church of Christ is a catholic, not a democratic, institution. It offers its treasures to all alike, but accepts no popular estimate of their value; and, when they are refused or neglected, it does not woo the market with inferior goods. Many are called, few chosen, is its formidable motto, and even the few are not chosen by the voice of the many. And, again, the Church of Christ, to the narrow eye of the economist, is an open and flagrant scandal. In all ages it has betrayed a passion for unproductive work and expenditure. It has condoned slavery and raised up troops of mendicants; it

has spent untold sums on stained-glass windows and organs, on fretted screens and tessellated pavements, on jewels and cloth of gold. Even now, in some measure, it continues these excesses, and adds to them by squandering wealth on the problematic salvation of negroes, or in forcing improbable dogmas down the throats of innocent children. It traffics always in the spirit of the adventurer, and suffers all the losses belonging to an incalculable risk.

Is it time, then, to reform this inveterate prodigality? Shall we bow to the authority of text-books, and look forward cheerfully to a dividend of 5 per cent.? Once more, it is this question of value. Waste has even less excuse in the affairs of the Church than in secular business. But what is waste? Before we begin to reform our economic policy, let us at least beware of one ancient fallacy which Ruskin strove but failed to dispel. It is idle to suppose that wealth or energy subscribed to one purpose can be lightly diverted to another by the vote of an assembly or the stroke of a pen. Funded and established wealth you can indeed derive into new channels, but only at the risk of choking the water at its source. You can rob Peter, if you please, for the benefit of Paul, but you will not thus persuade a convinced Petrine to subscribe to the upkeep of your favourite apostle. In like manner, you may despoil one set of children, perchance to educate another, but the springs of charity which founded choir-schools, and might yet sustain them, will dry up unaccountably when you go to draw from them with your new and patent can. It is in times of financial straitness that long views are most necessary, and short ones most likely to prevail. No religious society will ever strengthen its spiritual foundations, as distinct from its political position, merely by putting itself on a sound business footing. The only economic policy for a Church is to consider first which of its possessions are most precious, and then to cling to these,

no matter what the cost. If the marvels of architecture and sculpture, of glass and woodwork, of music and liturgy, which have long adorned our churches, are but luxurious corruptions of the spirit, by all means let them perish. If, on the other hand, they are the very symbol and expression of that Christian life which has nothing in common with a business career, let us boldly assert that to sacrifice them to any popular outcry, within or without the Church, would be not merely a blunder but a crime. In writing thus, we do not forget that much of the criticism directed against the choral foundations is neither secular in origin nor distinctively economic. Men are wont, however, to make use of whatever weapons lie readiest to hand, and at the present hour none are readier than the cry for economy and the depreciation of all that seems to lack the popular appeal.

On what general ground, then, must we base the defence of our English ecclesiastical music, and of the foundations that chiefly support it? There is only one possible answer. What we have to defend is a particular form of Divine worship, a form largely fashioned by the peculiar genius of the Church of England, and not precisely to be matched in any other branch of the Catholic Church. To allow the emphasis to fall elsewhere than on the thought of worship would be fatal. Heaven forbid that any silly catchword in the style of 'art for art's sake' should be invoked in favour of our anthems and canticles! If the art of music depends no longer on the patronage of the Church, much less can music alien from the temper of religion claim admission to our services, merely because it commands the applause of musicians. The plea that all good music is religious deserves to be offered to a county council. It will pass as an argument in favour of Sunday concerts, but fundamentally it is nonsense. It is nonsense in the light of religion, and almost worse nonsense in relation to art. You might as well contend that all good prose was religious, and then proceed

to declaim from the lectern the choicest passages of Anatole France. The right and proper demand for good music in our churches is, in fact, no warrant whatever for the totally different proposition that any music is appropriate there, so long as it is 'good'. What has to be shown is, first, that the spirit of religious worship can find expression in music; and secondly, that the secret of that expression belongs to the musical tradition of the English Church. To avoid misunderstanding, we must add that the kind of expression to which we refer is by no means to be confounded with congregational singing. So many are there who allow the value of music as long as all can take part in it, but grow restive whenever the congregation is reduced to silence, that it is necessary to enlarge a little on this question. Singing, as Byrd tells us in his delightful little homily lately reprinted, can boast a variety of uses. 'It is good to preserve the health of man; it doth strengthen all parts of the breast, and doth open the pipes.' On the merits of congregational singing as a form of breathing-exercise and pipe-opening (even when the pipes need re-voicing) it is unnecessary to discourse. Only when Byrd goes on to say that 'the better the voice is, the meeter it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end', do we begin to tread on more ambiguous ground. That God is honoured, in singing as in other affairs, by sincere intention rather than by perfect achievement is sound theology which we should be sorry to dispute. But does it follow that there is no room for the offering perfect of its kind? If some are apostles, some prophets, some evangelists, are not some also singers? And have they no office of their own to fulfil? Fine and impressive as congregational singing may be, it is not too easy to decide at what point exactly that particular kind of impressiveness becomes distinct from the tumultuous heartiness of a political meeting, or even a football match.

Noise is not in itself religious, nor is a feeling of warm enthusiasm near the pit of the stomach quite the same thing as exaltation of the soul. It is as easy to delude yourself in one type of service as in another, and surely it is a little rash to assume that there is no other way of 'taking part' in a service than by making a lusty noise. Congregations, however, are so diverse in character that no general rule can reasonably be proclaimed. In the next article we hope to make it clearer that we have no hostility to non-musical or unmusical services, and no desire to establish a tyranny of music. At the same time we must frankly declare that the value of music, for which it is the object of these articles to plead, is a value not to be realized in congregational singing. If music is to speak in its proper character, it must speak in the language of art. Its appeal must be to a peculiar sense of beauty, and every such appeal will be limited in range. 'My soul, there is a country far beyond the stars.' Such is the burden of the message conveyed by the great Church musicians; and whoever would pierce to its inner meaning must either sing—if he have the capacity—in the manner demanded by the music, or learn the worth of a silence more golden than speech.

II

THE 'CATHEDRAL SERVICE'

THERE must be something about the art of music (and not merely in its ecclesiastical dress) that instils a peculiar venom into the minds of those who love it not. Towards painting or architecture or poetry men will content themselves with languid indifference, but music excites them to vivid animosity almost rising to the level of moral indignation. The root of the trouble, perhaps, is to be found in the simple fact that

music makes a noise. In all its forms, from that vanishing classic, the barrel-organ, to the full orchestra and chorus, it assails your ears obstreperously, and will not suffer you to be quiet. To many, therefore, it must rank with nocturnal cats and diurnal omnibuses; nay, it lacks even the excuse of those afflictions, since it belongs to the order neither of nature nor of civilization, and might easily be suppressed by the police. Far from despising this not uncommon sentiment, we accept it as a conclusive objection to the imposition of musical services upon all sorts and conditions of men. Nevertheless, we may fairly protest against the fallacious conversion of the average parishioner into an argument against the type of service that belongs primarily to the cathedral. The question before us is, not whether all the faithful shall be compelled to listen to anthems, but whether there is room in each diocese for one cathedral, and perhaps three or four other churches, where fine singing of fine music may daily be heard by those who will. It is one of the essential points in the defence of musical services that no one, or almost no one, should be constrained by pressure of circumstances, or by the obligation of conscience, to attend them. Now this is clearly true of the cathedrals, where none are obliged to be present save the singers themselves (whose case will presently be considered) and possibly the chapter. Even the dean and canons, if they cannot tolerate the *Blest Pair of Sirens*, might be permitted to recite their appointed offices, at dawn and twilight, in the dignified seclusion of the crypt. Their resemblance to the early Christians would then be almost complete.

In addition to cathedrals we have to consider a few college chapels and a few parish churches where the musical tradition is worthy of respect. Now in college chapels of recent years the obligation of attendance has been greatly relaxed. In no case are the men expected or encouraged to be present at choral services on week-days, while even on

Sunday the music has sometimes been cut down with the object (most doubtfully accomplished) of making the services more popular. As to the comparatively few parish churches where the music is of a high order, these, with rare exceptions, will be found in London or other great cities where the inhabitants are not restricted to one particular church. Under the conditions of modern urban life, the rule that every parishioner should attend his own parish church has inevitably become obsolete. Moreover, it would be vain to pretend that music alone affects the parochial system; for those who wander about in search of elegant ritual or edifying sermons are at least as common as those who seek or avoid a particular style of music. On the whole, therefore, the argument against musical services on the ground of their limited appeal is spurious. At the most it amounts to an argument against the folly of parish churches which abandon the charm of simplicity for the slovenly performance of music beyond their powers. It must be remembered, too, that our argument relates chiefly to the daily performance of Matins and Evensong. The use of music at the Holy Eucharist, however general it may presently become, raises a somewhat different question, but certainly does not threaten the liberty of those who dislike music. No one is likely to propose the abolition of plain Celebrations, and on no recognized theory could attendance at the sung service be regarded as essential.

Our sympathy with those who would fain avoid music, especially in church, only strengthens our right to dissent absolutely from another kind of critics, who mistake a personal sentiment for righteousness, and contend that music is alien from the spirit of worship, if not actually a weakness of the flesh. These one can only exhort to stimulate their imagination and enlarge their charity. The Divine light is offered to different men in different ways, and to each according to his disposition and capacity.

Wherever and however the vision is discerned, it clearly and perfectly justifies itself. To maintain, then, that love of music is but a sensuous distraction of the worshipper from his proper business is a piece of arrogant and deplorable folly. If we go so far as to call it an argument, it is one that tells with equal force against every kind of visible and audible expression, and not least against the exquisite language—itself a kind of music—in which our liturgical offices are composed. There is a meaning in the silence of the Quaker; there is often sincerity of intention in the Dissenter's preference of crude improvisation to ordered forms of praise and prayer. Yet in the end this fear of outward seemliness is a confession of infirmity, not an assertion of the true ideal. For the true ideal is to convert into instruments of worship whatever is noble and beautiful in the inventions of man. What we can do *without* is the first test of the spirit; what we can do *with* is the last. The whole attempt to arrive at the reality of worship by renouncing its outward mode of expression is as indefensible from the Christian point of view as the protest of a Manichean or a Platonist against the profanity of degrading the Eternal Logos to the level of human life. How inept, then, how unspeakably futile, is the argument of those who declare that the performance in our churches of Byrd and Gibbons, of Bach and Palestrina, converts a service into nothing more than a concert! The whole intention, the whole atmosphere, the whole effect of ecclesiastical music belongs so entirely to the church, that you have but to transport it—choir and all—to the concert-room, and you will find at once, however excellent the singing, that nothing remains of the living spirit but a pale, uneasy ghost. The difference between a 'cathedral service' and a concert is as wide as the difference between the melodic curves of Farrant in G minor and the shape of the Albert Hall.

But surely, the objector will urge, it is wrong to go to

church 'to hear the music'. And surely, we must reply, it is wrong to go to church to smell the incense, or to hear the sermon, or to impress your neighbours, or to balance your weekly peccadilloes, or to oblige the vicar, or to get up an appetite for lunch. The truth is that, once you start imputing motives to people and questioning their sincerity, you will end by emptying the church of everything but the rats. They at least are untainted with hypocrisy, and stick closely to the business in hand. No, we must take mankind ourselves included, as we find it. The wind bloweth where it listeth, and who shall presume to say how best the *Sursum Corda* can be uttered, or when and where it will provoke response in the soul? A little more imagination, we repeat, and a little more charity is what some of the more strident critics require.

But now we have to face another type of criticism, possibly more formidable, which arises within the circle of those who profess no general hostility to music, but argue from a more or less 'expert' point of view against the tradition embodied especially in the usage of English cathedrals. The most dangerous enemy, in fact, is neither the unmitigated churchman nor the undiluted musician, but that unhappy combination of the two, the man who is determined at all hazards to be 'correct'. As soon as a man begins to assure you that such-and-such is the only 'right' way of doing things, or that only one style of music 'ought' to be used, you may know that he is suffering from the melancholy disease of *docta ignorantia*, for which no physician has yet devised a cure. In another walk of life, he would write a book entitled *The Real Shelley* or *The Truth about Keats*, and no one would be a penny the worse; but, when his mode is ecclesiastical, the case is more serious, and his capacity for mischief must not be ignored. Possessing, as is likely, much curious information about customs prevalent in 'the Middle Ages', or 'before

the Reformation', or 'in Catholic countries', he stands aghast at the obstinate ignorance of all who hesitate to demand the immediate revival of those customs, or who dare to hint that a living Church must continue to develop new forms of expression. Yet could there, on the face of it, be a much worse argument for a particular style of music than the fact that no other was practised some five or six centuries ago? The main reason, after all, for the predominance of a single style in the Middle Ages was that no other had yet been invented. Or, if that be a slight exaggeration, it is certain at least that the problem of ecclesiastical music, as it now confronts us, did not exist for our medieval forefathers, and cannot be solved by medieval examples.

Take, for example, the vexed question of plainsong. Delightful as that ancient idiom may be to educated ears, when adequately rendered, it is sheer affectation to pretend that it can ever again be the easiest or most natural for the modern world, and sheer absurdity to allege that no other is beautiful or religious or 'correct'. Even in the few churches where plainsong is now successful, the success is rather evidently bound up with the peculiar talents of an organist or a priest. For general use we are not likely to get much beyond Merbecke's admirable service, and a few noble melodies for hymns. Nor is it by any means obvious, if we are to talk of propriety, that a style developed in intimate alliance with the Latin language is necessarily the most appropriate to the English. What lovers of plainsong may reasonably demand is opportunity of using and hearing it in a certain number of churches. When they go on to insist that no other kind of music is suitable to Divine worship, they only make themselves ridiculous and discredit their cause. These are the men who so glibly denounce the 'cathedral tradition'; and these, accordingly, we can only expect to horrify when we proceed to assert

that the Catholic spirit of worship owes its survival in this country very largely to the music composed for the English cathedrals, and to the services at which that music has been sung.

The denunciation of cathedral services has had in the past two partial justifications. One was the pompous apathy of deans and chapters, the other the composition of much feeble and tedious music, which enjoyed too long a vogue. Of bygone dignitaries we have no wish to speak evil, and what there is to be said of their successors can be postponed to another place. As to the florid canticles and sentimental anthems which we now find distasteful, it is easy to exaggerate their badness, and easier still to pass an unfair verdict on their composers. The recent example of John Stainer should be enough to serve as a warning against hasty intolerance. Though we no longer admire his compositions, no one in his senses doubts that Stainer was an excellent musician, or that he did more than any other man to raise the standard of musical services, not only at St. Paul's, but throughout the whole country. In the end, however, nothing is gained by citing examples of bad Church music, or by apologizing for the composers. No artist and no art can be rightly judged by failures. The only relevant question is whether there has been enough good work to carry on the authentic tradition and keep alive the sacred flame.

And here, surely, it is impossible, save through ignorance or prejudice, to dispute the pre-eminence of the Church of England in the composition of ecclesiastical music during the last four hundred years. We do not pretend to offer expert judgements on this or that composer; it is not even clear what kind of 'expert' can be taken as an ultimate criterion. What we do assert with confidence is that the secret of profound and mystical expression in music has never been lost in the English Church. Of living com-

posers (though not because we mistrust them) we should prefer to say nothing; but in the long line of notable musicians—from Farrant and Byrd and Gibbons to Sebastian Wesley and Hubert Parry—through many variations of form and idiom, we recognize the same spiritual insight and catch the same high, unfailing note. There is no need to be arrogantly insular. We gladly borrow and use whatever is admirable. We have nothing, perhaps, with the strange ethereal quality of Palestrina; we cannot match the range and profundity of J. S. Bach. Yet, on the whole, we do not fear comparison, in purely ecclesiastical music, with either Germany or Rome. We can point to a constant and vital tradition, which neither Puritanism, nor sentimentalism, nor genteel inefficiency has been able to destroy; and the transmission of this incomparable heritage we chiefly owe to the men and boys who, living in and about cathedrals, took their modest part in those daily choral services at which superior persons find it so easy to sneer. Had the doctrine and practice of the Church of England been as radically sound as its music, we might have realized more definitely the ideal of a Catholicism which neither severs itself from venerable traditions, nor yet is afraid to grow.

III

CHOIRS AND CHOIR-SCHOOLS

THE choral foundations in this country are mainly connected with the cathedrals (including Westminster Abbey), the royal chapels, and certain colleges at Oxford and Cambridge. With some variety in constitutional arrangements, all agree in their primary intention, which is the rendering of daily choral services by a small but sufficient

number of men and boys. No one can be surprised, at the present time, if the expense of maintaining such an establishment is a cause of grave anxiety; but what does strike one as both humorous and pathetic is the bland assumption, all too common in chapters and governing bodies, that the first and most obvious method of retrenchment is to abolish your choir-school, or in some other way to cheapen the business of glorifying God. Would it not be useful to start from the opposite hypothesis, that nothing whatever—unless it be the bare preservation of fabrics—has so strong a claim on the corporate revenues as the maintenance at the highest possible level of the choir and its proper work? Colleges, it is fair to say, do not stand exactly on a level with cathedrals. They are no longer, in the old sense, religious houses, and their finances are much complicated with University politics. The interests of many of the Fellows are frankly secular, and doubtless it is difficult for men absorbed in the study of hieroglyphics or bacteria to see the point of what they regard as a medieval relic. *O fortunatos nimium, sua si bona norint* is the ejaculation of many a visitor, after hearing a service at New College or King's.

But to turn more particularly to the cathedrals. Nothing, surely, could be more profoundly incautious, more provocative of allusions to houses made of glass, than for ecclesiastical dignitaries to begin complaining of the expense of the choir. 'And Nathan said unto him, Thou art the man.' We wish no evil to canons; we do not go so far as to declare that they are useless. Some of them, though not too many, are well reputed for learning; others gracefully preside over superfluous committee-meetings; others rush about the diocese, disturbing the country parson's siesta, or tactfully absorbing the vicarage tea. There is, in truth, much to be said for the continuance of clerical positions outside the parochial system, especially

when they are occupied by men capable of devoting their leisure to theology and learning. Nevertheless, we cannot persuade ourselves, when we look at the present state of affairs, that the painless extinction of a few canonries would be half so grave a misfortune as the abolition of choir-schools or the reduction of other parts of the choral foundations. For what reason, when all is said, do cathedrals exist? They exist for worship and praise. Whatever other functions they may have, this is assuredly the chiefest, and the worth of the daily services is not to be gauged by the number of people that attend them. Even arithmetic has its pitfalls for the unwary, and it is sometimes forgotten that a score of people in a college chapel or a provincial cathedral is equivalent, if you go by the rude test of averages, to an assemblage of a thousand under the dome of St. Paul's. We do not believe, however, in the imminence of a dilemma obliging us to choose between the choir and the canons. Much less do we wish to imply that canons in general are indifferent to the fate of choirs and wretched little choristers, so long as the welfare of themselves and their families is secure. More common than that most unworthy sentiment is a kind of indolent conviction that an unpleasant necessity cannot be avoided. But why not seek new remedies for new evils? How would it be, for example, to establish by degrees a chapter of celibate clergy? All could then live together in one of those delightful old houses. Common meals, plain and wholesome, could be served by a discreet housekeeper; and during dinner one of the company could read aloud some edifying passage from a work by one of his colleagues. How quickly then would the gossip and petty malice ascribed by novelists to cathedral society die away! How would charity and unselfishness abound! What unction would flow down to the skirts of clerical garments! But, alas! these are only dreams. In the wideawake world we

can scarcely hope for the restoration of collegiate life in the precincts of cathedrals. Yet at least it might occur to the governing bodies, before they take any calamitous step, to inquire whether there is no way of acquiring fresh resources for the support of old institutions. If more than one London parish has succeeded in paying for the education of its choristers, would it be unreasonable to ask a complete diocese to do as much for its cathedral? Such an appeal would come, however, with much greater force, if more use were made of the cathedrals as centres of Church music; or if, from time to time, the cathedral choir could visit towns and villages in the diocese, to take part in special services, or perhaps to illustrate lectures on Church music by instructed musicians. Anything, surely, is better than the pusillanimous policy of abandoning an ancient trust merely because the original endowments are no longer sufficient. The present enthusiasm for Byrd and other old masters suggests that now is the time. Belief in the value of Church music is far more widespread than some of our dignitaries appear to suspect. If they are themselves unwilling to display a little energy, they might at least give others leave to try.

When we inspect the various personal elements in a choral establishment, there seems to be a rather clear distinction between the men and the boys. The financial difficulties in relation to the men are serious enough. The organist himself is usually underpaid, and often has to augment his income by miscellaneous teaching, not always to the advantage of his work with the choir. Meanwhile, it grows ever more difficult to procure adequate singing men at the old rates of pay, or to provide them with pensions when their singing days are over. While no immediate solution of these problems is obvious, this much may be said without injustice, that the men are old enough to protect their own interests; whereas the boys, even with the help of their

parents, are almost at the mercy of those in authority. The choir-school, therefore, is likely to be a regular target of the clerical economist. So long as a certain number of boys appear in surplices, the letter of ancient statutes can be preserved, and the treble part can be sung. What, then, can be simpler than to drive the boys out of their proper schools and reduce them to the status of wage-earning hacks? The only question is whether this is quite the best and most Christian way of caring for children who belong to the cathedral no less truly than their elders, whose life is bound up for a time with the worship of God—and whose work (if you look into the history of the matter) is the foundation and mainstay of a noble tradition. We must beware, no doubt, of exaggerating the facts. It is by no means true that choristers have always lived in their own schools. All kinds of experiments have been tried on them, and at times they have been shamefully neglected. Nor is it safe to generalize about the musical results of different methods. In some big towns, and in some small ones where the cathedral has a monopoly, it may be possible to find a good supply of day-boys as choristers. In other places (as, for example, at Oxford) it would probably be impossible. Another method is to supplement the local material with a few imported boys professionally trained. This policy, however, is far from desirable. It tends to make a class-distinction among your boys, converts the choir into something like a music-hall troupe, and perpetuates that bad institution, the 'solo-boy' in the *prima donna* style. All things considered, a good choir-school, where the boys live as boarders (and, perhaps, other boys along with them) is by far the best nursery of good singing, and of the *esprit de corps* which counts for so much with boys. Still more certainly is such a school the best home for the boys and the best protection for their life as a whole. The single example of the transformation worked at St. Paul's,

when the boys were rescued (you might almost say) from the streets and lodged in their present home, should be proof enough of what can be done for choristers by proper care.

Those who attack these schools, or perchance depreciate the whole life of a chorister, are not, as a rule, especially interested in the musical question. More often they regard the education provided as inferior, or believe the life to be bad for a boy. Speaking from a rather wide acquaintance with choristers past and present, we should reply with confidence that these criticisms have no serious justification. True, you may get bad teaching, if you engage bad teachers; but is that truth confined to choir-schools?[1] The great fallacy lies, however, in this careless talk of 'education'. The education of a chorister consists primarily in his appointed work, and for boys with the requisite qualifications it is, we believe, about the best education in the world. It is the only life in which a boy of that age is brought into immediate and appreciative contact with works of genius, the only life in which he can readily understand the disgrace of bad work, the only life in which he can himself touch the standard of excellence. Think of the incredible difference between a choir-practice, as conducted by a master of the art, and an ordinary lesson in arithmetic or grammar. How immeasurable is the gulf between the perfect singing of *Tristis est anima* and the painful stumbling through a page of *Caesar*! Without toil and trouble there is, indeed, no genuine education; but to show a boy that there is also such a thing as achievement is a priceless advantage, and this is just what the chorister can learn.

Whether in any way you damage a boy's prospects by claiming rather a large part of his energy for music is

[1] It is true, we fear, that at one or two choir-schools the provision for education is very bad.

exceedingly doubtful. Many experienced choirmasters, who watch the later careers of their boys, would warmly deny it. In the practice-room a boy learns the value of attention, accuracy, order, and rhythm. The effect of these lessons is not confined to his music, but will work out afterwards in many unexpected ways. Professionally, too, he is very far from suffering; for many choristers eventually take up music as a business, and to these the early training is of enormous advantage. The fact is that, in these educational criticisms, no fair comparison with other boys is ever attempted. The critics pick out a chorister here and there who has turned out stupid or unsatisfactory, and forthwith they attribute his faults to his life in a choir. But are there no stupid and unpleasant boys who omitted to be choristers? There is, however, one genuine disadvantage, which could easily be removed. For there are some head masters—in spite, it is said, of a resolution at a Head Masters' Conference in favour of choristers—who insist on all boys entering a public school before they reach the age of fourteen. This is unfair both to the boy and the choir, and head masters who take this line might well spend an hour or two in sober reflection. After all, it is worth while to have a boy in your school who has already learned *something*, even though his age may not square with a pedantic little rule.[1]

The more serious allegation, that the life of a chorister is detrimental to religion or morals, we believe to be mischievous nonsense. Constant services, it is said, with frequent repetition of psalms and prayers, make a boy's religion mechanical, or turn him altogether against it. Now this, in the first place, is very bad psychology. It points at the most to a superficial and transient effect, which has

[1] A word might be added on the subject of holidays. At some places the boys are badly treated in this respect. No choir can sing properly when it is stale and tired.

little to do with the deeper experience of the soul. And again, the critics assume, though the evidence is rather painfully against them, that other boys, who have been less often to church, grow up with a lively devotion to religion. Could a fair comparison be made between a large number of ex-choristers and a like number of other boys of the same class, the religious advantage of the chorister's training would be plainly apparent. Beyond question, you can disgust a chorister with religion, if you handle him badly. We have heard of a place where boys were punished for mistakes in singing by being made to write out the Litany. In such cases it is not the boy, but the master who ought to be chastised. Treat them reasonably, make them feel that to sing in time and tune, with due attention to the sense of the words, is itself no bad religion for a boy. Above all, do not weary them with sermons designed for their elders. Let them sleep, if they will, during this painful episode, or let them even depart in peace before the learned doctor gets launched on his profound dissertation. Their solemn exit will be a good example to the congregation, a useful reminder that cathedrals are not meeting-houses, but temples of praise. Remember at least that they are but children, to whom the deeper understanding of things can only come by degrees.

Still less warrantable, and still more malicious, is the suggestion that choristers are beset with exceptional moral dangers. Once more the comparison with other boys is not honestly made, and the smallest breath of scandal in the neighbourhood of a church is magnified beyond measure. Choristers themselves have not the slightest desire to be petted and spoilt. They are just the same as other boys, unless you take pains to make them different. It is bad to let them be undisciplined; it is worse to treat them like hothouse plants. Their musical training is itself an admirable discipline. If their choirmaster is worth his salt,

they will learn no vanity or affectation in the practice-room. A few masters there are, unfortunately, who seem to delight in preciosity, but for the most part the singing of boys, more than anything else in this naughty world, represents the perfect simplicity of nature and the perfect restraint of art. When you do find a boy with feminine airs and graces, the mischief can usually be traced to his home. He is afflicted, perhaps, with an operatic mother or a melodramatic aunt. For the rest, there is no reason whatever why the moral experience of a chorister should differ from that of any other child of his age. He is neither a saint nor a ruffian. A moderately clean collar befits his earthly condition far better than a premature halo, but even the halo would be nearer the truth than the ridiculous suspicions that are sometimes entertained. On the whole, you will find him a very decent kind of child, and those who know him best will not love him least.

The importance of the choral foundations, and especially of the choir-school, in relation to ecclesiastical music is likely to be even greater in the future than it has ever been in the past. While secular music continues to pass through strange and rapid developments, the superior young men at musical colleges, who have barely heard of any one earlier than Stravinsky, are not going to interest themselves much in the services of the Church. A few of them will condescend to play the organ, and some of these, to be sure, may be driven eventually into organ-lofts in search of their daily bread. But these, frankly, are not the men we require. For the proper conduct of music in religious services it is indispensable to find men bred in the old tradition, with their heart in their work. Nor is it principally a question of securing capable organists. The secret belonging to English choirmasters is the training of boys' voices. In this respect, at least, we can claim an immeasurable superiority to all Continental rivals. Moreover, this secret is handed

on by the boys themselves quite as much as by their maste They learn from one another by half-conscious imitatic and so tenacious is their conservatism that a good traditi will outlive a bad choirmaster, and revive under his mo capable successor. To make a good choir sing badly is n so very much harder than to make a bad choir sing we Thus the business of the organist and choirmaster must learnt in a church, and can seldom be mastered elsewher If every cathedral were a recognized *schola cantorum*, i life and energy would soon marvellously expand, and i value to the Church would no longer be denied. Th material lies ready in abundance; nor is there, as yet, an lack of artists to mould it into shape. The future depend however, not so much upon musicians as upon those t whom authority is committed. If we seem to have spoke harshly of these, we have done it without forgetting tha among their number are many who deserve nothing bu gratitude and praise. It is not these, however, who will b offended by criticism. Rather, we hope, will they be rouse to fresh exertions on behalf of a noble inheritance, which only folly and indolence would lightly cast away.

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